

# Southern Enclave

## June

## No. 8

### An Old Softshoe

### Annie Wortham

"Luke Skywalker is like an old, old friend... but we haven't been, you know, close, for a long, long while. Luke's still a-skywalkin' while I'm a-doin' an old softshoe." -- Mark Hamill while playing Anthony Hart in HARRIGAN 'N HART

On January 26, 1985, I was one of the lucky few who managed to see Mark Hamill in a performance of HARRIGAN 'N HART on Broadway. The play was marvelous, without a doubt, but I must admit that my perception of it was colored quite a bit by the folks I was with. Are you sure you're ready to hear this story? Okay, you asked for it...

Well, first I disguised my antennae; I didn't want to scare Mark Hamill, ya see. Then, I got on a plane and flew to New York. I was wearing a business suit (having just come from a hard day at the office), a large black fur coat (it was snowing in NYC) and a khaki-colored Australian bush hat (to hide my antennae). I was met in NYC by Leah Rosenthal and Michele Rosenberg, who were holding up a tacky, hastily made sign which said something like "Annie Not Worthit's Party" and were yelling "Grant us Tequila". This, combined with my hat, made me blend right in. No one knew I was a Southerner hiding among Yankees--they all thought I was just as crazy as them.

Anyway, we were joined the next day by Lois Indelicato, Sharane McCurry, Joann Belton and Chris Jeffords. Unfortunately, Sharane and Chris were unable to attend Mark's performance with the rest of us.

We trekked to the subway station Saturday afternoon (having just come from London the previous week where the subway is wonderful, this was a bit of a shock to me) and before long were at the theater. We missed seeing Mark go in the stage door by only minutes. Drat it.

We stood around impatiently for a while then we were finally allowed to take our seats.

From the moment we first set eyes on Mark dressed as a little girl (complete with gold, curly locks--and I was worried about my antennae!) and singing "Lay Me In My Little Bed", we were spellbound. He played the role of Anthony Hart, a song and dance man and female impersonator during the early days of vaudeville.

The dialogue was witty, the songs catchy and the dancers in the ensemble outstanding. Mark has a stiff-legged dancing style very reminiscent of James Cagney in YANKEE DOODLE

DANDY (I love Cagney) and a nice voice. He came across as a very endearing Hart and really seemed to capture the "heart" of the audience. Everybody in the cast looked like they were having as good a time as we were, including Mark.

The last half of the play suffered in that Hart was beginning to fail in health and he'd broken off his partnership with Harrigan. This meant we saw very little more of Mark's singing and dancing for the rest of the play.

After the performance, we met the stray members of our group in front of the theater and waited in the freezing cold next to the stage door, hoping Mark would come out. We got to talk with a few members of the cast but finally Mark's bodyguard came out and guided him through the small crowd of fans. He only signed a few autographs but Leah Rosenthal was lucky enough to thrust her program and pen into his hands as he walked past. He kept walking as he signed it and she ran after him yelling, "Where are you going with my program!?" He gave it back to her without stopping and was gone. The blush on Leah's face remained for a long time however...

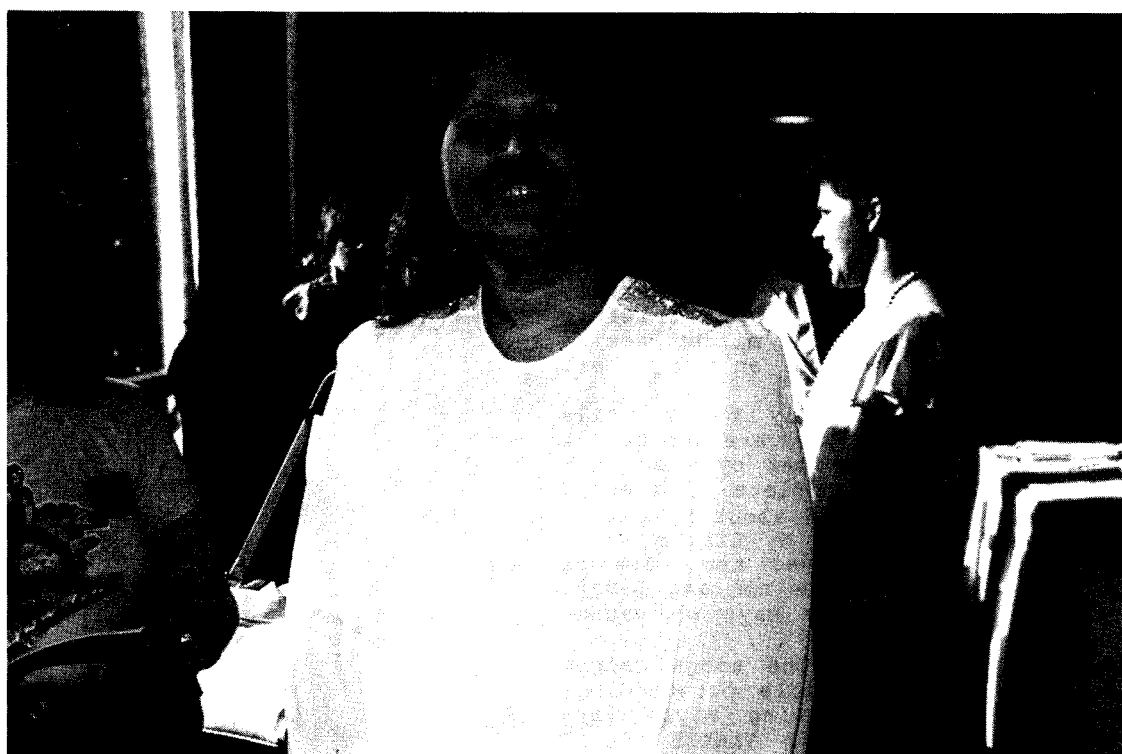
We headed for Jerry Ohlinger's Movie Store, singing songs from the play and generally annoying the mundanes of NYC. Nobody there EVEN NOTICED my antennae.



In response to the people who said, "Why don't you print more pictures of fans? We'd like to know who we're corresponding with!", and also for those of you who've never made it to MediaWest\*Con, SE presents a quick glimpse at some of the folks who attended this year's con!



above: Liz Sharpe, Annie Wortham  
below: Ye Ed





above (l to r): Marci Erwin, Linda Billington, Sherry Magee,  
Martie Benedict, Wanda Lybarger

below: Sharon Palmer (SMAP) at extreme left,  
Angela-Marie Varesano as Luke





above (l to r): Jean L. Stevenson, Jeanine Hennig, Martynn  
(sorry--didn't get the guy's name)

below: Leah Rosenthal





left: Lucy Carr, Susan Hall

Jeanine "Nenni Whinney" Hennig  
(did you actually think I would  
print a serious picture of you,  
Jenni??)

Photos by Cheree Cargill,  
except the one of me, which  
is by Annie Worthit



# Reviews... Sandi Necchi

SKYWALKER 5, approx. 300 pages, \$9.10 first class; Bev Clark, 10501 8th Avenue NE, Unit 119, Seattle, WA 98125. SASE for availability.

I have always been impressed at the strong sense of cohesion, of tight internal logic and integrity, and strong believability within the THOUSANDWORLDS series. It is a sophisticated, whole universe unto itself with its own established alien flavor and distinctive character. That's not easy to do but Maggie Nowakowska (and her former collaborator, Dyane Kirkland) have succeeded in achieving it and I can only envy their ability. They should seriously consider trying pro fiction, if they haven't already done so. But, as with many other series fanfiction, each story in the TW universe is not always a complete entity unto itself. The problems of series fanfiction are very troublesome to the reader and I wish there was some uniform way to solve them. The only recommendations I can make to editors and writers are to try very hard to make each story intelligible unto itself, to publish stories in as few different zines as possible, and to provide adequate, concise explanations before each story. Sincere attempts at these suggestions not only benefit the reader, but also the writer in helping to broaden and maintain her audience.

SKY#5 contains a lettercol, a short "Desert Seed" vignette by Carol Mularski and, principally, Maggie Nowakowska's COUNTERPOINT: THE BATTLE FOR RYNAN. It is a sprawling, expansive, close to 300 page novel that often intrigues and amuses, occasionally annoys, sometimes bores, but always exercises your brain. It's a fascinating, colorful, three-dimensional alternate view of the SW universe. (The TW series is based solely on ANH, so none of the character relationships in the other two films pertain, including Luke and Leia as siblings.) It is a difficult story to recapitulate because there is simply so much in it. Little of it is actually a battle. Rather, most of it concerns the events leading up to the battle for Rynan, a crucial, "neutral" planet with rebel sympathies which houses the all-important Academy, the galactic school that instructs pilots of all species and affiliations. The Alliance is ensconced on the planet Osia, engaged in reviving the Jedi (Luke and his Enclave), political maneuverings (Leia and other senators' negotiations with potential allies offworld), and dealings with Han Solo and his burgeoning smuggler Coalition. The Imperials, meanwhile, are busy making moves to control Rynan, and Darth Vader is preoccupied with planning an eventual overthrow of the Emperor, with him and his Sithian Legions in control (as they were centuries before). He is also obsessed with learning ancient powers even the old Jedi were unaware of in his bid for mastery over

the preternatural as well as the physical universe. He is no friend to either the Empire or the Alliance, despite the fact that he secretly aides the Alliance in small ways. I have to commend Maggie for her portrayal of Vader and the Sith as the real threat to either side. Vader is no submissive pawn here; he is defiant, arrogant, powerful and extremely intelligent.

What Maggie has attempted is quite impressive--the complex character of a revolution, with its intricate alliances, contradictory sympathies and conflicts, its failures and successes, its nobility and perfidy, and its complicated personal motivations, emotions and interactions between and among the people involved. A revolution is never a monolithic thing, and Maggie has done a fine job to demonstrate this. The difficulty lies in the number of people and concerned parties she introduces into the story. I think Maggie has tried to do too much here. There are close to 100 characters, and while Maggie has an engaging ability to establish a certain character's demeanor and mind-set in a few short superficial paragraphs (much like Stephen King), they are largely superficial characterizations only. Just a few are memorable. Even a faithful reader of the TW series may have a hard time understanding what's going on in several scenes, since Maggie often tries to explain coherently what is taking place in a particular scene with certain individuals. With this number of characters, their delineations must necessarily be incidental to the story's main thrust. Otherwise, this would be a much longer story. The basic problem here is that Maggie's writing often becomes too intricate and convoluted. There are frequently quick, broken up, clipped lines of dialogue--which sometimes appear to go into needless tangents--between 3, 4 or more characters. Sometimes it's difficult to know just who is talking. The frequent lack of lucidity in the narrative and the dialogue, coupled with unclear references to what I assume are pre-established facts in the TW universe, wears on the reader's brain in an unconstructive way that merely serves to confuse and annoy. Occasionally, too, her language becomes just too overwhelming. I offer the following example. The line appears in a scene with an alien Jedi of Luke's enclave: "The day long past unrolled for Stevertine in detail recorded in memories beyond common access." Such phraseology exists throughout the story and the reader shouldn't make him or herself too crazy in trying to understand the more undecipherable of them. The best thing to do is just continue reading because, despite these problems, RYNAN is fine entertainment, and there are equally numerous examples where Maggie's language is very clear, powerful, and unpretentious. She is extremely

literate. Her writing is always active, even in the quietest, expositive and introspective of scenes. Lines like "the Senator prevailed upon the woman" (a description of the basic conflict within Leia, something I disagree with but I'll get to that in a minute) and "Luke let her words flow past him and sought to center himself without success" (Luke using the Force to calm a confrontation between himself and Leia) are examples of the striking amount of action Maggie delivers in just a few words. Then, too, there are the wonderfully provocative and amusing lines that also communicate so much in very economical wording. I refer to lines like "the incidental is important, too" and 3PO's plaintive, "It is a terrible thing to be without your counterpart" or the particularly lovely and romantic paragraph that describes Luke's longing for his absent wife, Leia:

"Leia. He wanted Leia home, in his bed, in his arms, where rebellions and enclaves and Sith did not intrude and where for a night's escape, the universe was benevolent, and no one had haunted eyes."

Then there is the wonderful exchange between Chewie and an alien friend called Llod:

LLOD: Human packs spend too much time talking.

CHEWIE: There is only one thing they do more of.

LLOD: Which is why we all should be grateful their third favorite activity is fighting.

There are many more examples, too numerous to relate here.

The TW universe is extremely imaginative and exciting, populated with plentiful and diverse aliens, fascinating world cultures and some realistic presentation of economics. The most interesting parts are the tantalizing hints of galactic history.

Ideologically, Maggie's universe is a story of the conflict between who wants to control the galactic market--small capital (the Smuggler Coalition, the Drake's Company and others) vs. monopoly capital, represented by the Emperor's giant Unicorp that is swallowing almost every business in the Empire. Consequently, her revolution coincides with Lucas' ideology, somewhat resembling the revolutions of the 18th and 19th centuries. Her story is a conflict between elites--as most fanfic is--and we see almost nothing of the third component of the market--the employees, the powerless, the citizens. A major flaw in her story, too, is her overwhelming emphasis on the tragedy of struggle. There is a basic "joy in struggle", as much as tragedy, within all genuine revolutions, the feeling of comradeship and shared commitment to an idealistic vision that is equally important.

There are a bevy of interesting and not-so-interesting non-Canon characters. I can't list them all here but my favorite is probably Iain aVairly, neither a rebel nor an Imperial. He's a good example of Maggie's pointed observation that the Alliance is far from the perfect savior Lucas wants it to be. aVairly's last appearance in the story is deeply moving. Three other notable characters should be men-

tioned. The first is Emme, a forceful, strong-willed Jedi from the old Alderaan Enclave, and two elderly people, an Alliance Senator and a businessman, whose romance is as touching as Luke and Leia's. I commend Maggie for including these two active, real "senior citizens" in her story, although I wish she hadn't made so much out of the fact that they are old.

Concerning the Canon characters, there aren't enough scenes between them. The few scenes that do exist are quite electric, often frustratingly short and inconclusive. Maggie's Luke constantly examines his motives and his pride, a realistic portrayal of a struggling Force-wielder. I like Maggie's imperfect Jedi and their fallible use of the Force, including Vader. There is a scene in which Luke explains a Jedi's constant struggle with his/her Dark Side that should be read by all those who condemn Luke. He says, "I think it's only when we insist on perfection in ourselves and in others that we open ourselves to the dark, when we insist on our life being exactly as we want it and try to force the greater Life to conform." Luke knows he can't be infallible. However, Luke is too serious and martyr-like. He also hides a lot of important information and protects others from what Maggie describes as "the burden of judgement", which perhaps is not such an unrealistic portrayal.

Han, on the other hand, receives no critical analysis whatsoever. He is simply too perfect and gets dumped on by everyone else so we can feel sorry for him. He's a galactic "stud" (as are all Maggie's Corellians), in contrast to Luke's "lesser" sexual abilities, a comparison I thought particularly unnecessary. On the good side, Han is no submissive rebel. He's certainly reluctant, forced into a leadership role of a rag-tag, often uncooperative band of smugglers aiding the Alliance. Maggie's scenes of Han-the-rabble-rouser are excellent forays into his character. There are also a few poignant moments of characterization where Han admires simple things like nature, and the passing colors of a planet's atmosphere upon entry--these moments will make anyone smile with affection at the Corellian. His relationship with Bethen, a Jedi Seer, is also presented quite movingly, as he struggles with his hurt over her apparent abandonment of him. I found Maggie's Han as a Force-sensitive, but not a primary Force-wielder, refreshing. And it's nice to see him curse, and not some invented alien obscenity either. Corellians are a tough, lawless bunch in this story, so they must curse somewhere. (Maggie's Corellians seem to be all the same, however; a stereotype of roguish smugglers with little more to their characters.) As for Chewie, he is too much of the gung-ho revolutionary. I don't believe the Wookiee we saw in ANH would have been too easily recruited. But he is an individual in this story, with his own ideas and goals for the War, not an appendage of Han's. That, too, is refreshing.

Maggie's description of Leia as a hero coincides with my own feelings about the Senator so I can't help but approve. There are a few paragraphs worth of excellent description of Leia's leadership abilities on p. 105 that should be engraved somewhere for all SW fan

and pro writers. Leia's political acumen and activity are presented in very competent scenes, with intelligence and sensitivity. However, throughout the story there is a rather irritating condescension toward Leia. She is constantly referred to as a "girl." There are patronizing lines like "Mighty high temper on that one" and "Han had one special sigh for her alone" that reflect on a real problem throughout RYNAN. I was expecting somewhere the use of the word "feisty" any moment while reading. Then there's the notion of a conflict between "the woman" and "the senator" or "the rebel." Why is it that there's some sort of barrier separating "womanness" from occupation? We never hear of a conflict between "maleness" and being a politician or an executive or an astronaut. This is an outmoded notion that needs to be expunged from all our fiction. Maggie also injects Leia's supposed incapability to be a mother and a rebel at the same time into the story, which is not altogether true in reality. Children are often a part of rebellions and many women rebels do not stop having babies. Certainly there is a dilemma for a woman in such a situation, but like all conflicts, it is not absolute. There's a lot of sexism in this universe, what with Corellian saloon singers leaving the political decisions to the men, and Han's incongruous use of the word "babe." The only two important Imperial woman are either stupid or totally non-distinct. Leia spends a lot of her time commiserating over the tragedy of being a rebel, which the men do little of. And Chewie has two wives whom we never see anything of except in passing when it's mentioned he has to protect them.

The ending of the story could have been more positive and conclusive but I should remember this is a continuing series. Still, I did so want a final scene with the Big Three.

As for the art, it is excellent. My favo-

rites are Kowalski's illos with their strongly distinctive faces. Jim Mullins' rough and dark illos are striking in their depth and their uncommon thickness and blending of background. Many fan artists draw illos with absolutely no backgrounds or with backgrounds that don't seem to fit well with the illo's focus. Mullins has a wonderful illo of Cergaelugos the Whill (one of Maggie's finer creations) who looks suspiciously like George Lucas. Nancy Stasulis' art is very much like Kowalski's in that it captures the essence and flavor of the TW universe. The only illo of hers I question is her interpretation of the elderly female Senator, Fae-ter. Jim Mullins has an illo of the same character which is more convincing. And Martynn's illos are, as usual, lovely. Her best illo here is probably on p. 193, and not just because of the nude Han (although that's definitely an added plus, though I think Martynn was a little too conservative when she drew Han's butt). It is a full, complete illo, with good depth and thickness of background. All the illos are reproduced beautifully. I quarrel with the missed opportunities, however. Why not some illos of the Imperials, of Han's triumphant welcome to Rynan after the first battle, and of Luke and Leia in a warm embrace like the gorgeous one of Han and Bethen by Kowalski?

This is the last issue of SKYWALKER that Bev Clark will edit, an event all SW fans should regret. Clark is one of the best editors (as well as one of the most intelligent and sensitive writers) in fandom. I hate to see her leave any production. She's done an excellent job with SKYWALKER and #5 is her best. It is beautifully and lovingly produced. Despite my criticisms, THE BATTLE FOR RYNAN is a truly fine story, an incredible adventure tale with some very learned messages and generally powerful writing. I think every SW fan should have it in her collection.

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# Consumerism

Equal space will be  
offered for replies.

## From:

Ann Wortham  
1402 Allison Avenue  
Altamonte Springs, FL 32701

The following people/zines have never acknowledged my submissions to their publications and are hereby notified that the aforementioned submissions have been sent elsewhere:

Laymon & Goldstein--PASSAGE TO ARMS  
Regina Gottesman--ERRANTRY  
Lezlie Schell--TO THE REGIMENT  
Cynde Hartman--DOCKING BAY

These people also owe me two SASE's a piece.  
The following people owe me refunds for  
zines paid for and never received:

Shelly Ward/Holly Carroll--TRACKLESS VOIDS  
Jill O'Neill--JUNDLAND, TOO

## notices

### SPICA ANNOUNCEMENT

Anyone who remembers having submitted to SPICA and has moved, changed a name, died, or just wants to make sure (which would be highly advisable), please write to me so I can check and make sure we have everything after all our back-and-forths between colleges and homes. You don't have to SASE--if I have to write back, that's my problem. Just please write ASAP! Thanks muchly. Terri Black, 12020 N.E. 62nd St., Kirkland, WA 98033.

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Please specify issue starting number. Some  
back issues available for \$2.00 each. SE#1-2  
are sold out.

Deadline for #9 -- August 1, 1985

# Profiles

Terri Black, 23, single, professional student and chronic dilettante. AA Theology/AS Home Economics from Ambassador College, currently a junior at the University of Washington, majoring in English and pretending to minor in Communications. I got into fandom through AGAINST THE SITH (see, it was good for something) and promptly jumped in with all four feet to produce SPICA, a SW/BSG zine, with Charlene Fleming. Hobbies are music, taking classes, writing, and making excuses not to write. I live in a pleasant burg near Seattle with my mother, sister, dog, two cats, and assorted squirrels, bluejays and crows who eat peanuts in the back yard...not to mention an ornery computer named Finney. My media interests are eclectic: I have a jolly time "conquering" new fandoms and my most recent incursions are into DOCTOR WHO and BLAKE'S 7. I enjoy anything where there's an interesting dynamic among the characters, and therefore rarely have a favorite character. One of my goals in life is to go to a con...I've never met most of you out there!

Maggie Nowakowska (aka Pam A. Kowalski, aka Dragon), 36, aerospace graphic artist (at the moment), born in Cleveland, but escaped to Seattle in 1970. SF reader since Space Cat went to Venus at age 6; ST fan from fall of 1966, but didn't get active till '76 with local cons, and a story in R&R. Switched to SW in '77 because Trekdom became too, er, specialized, shall we say, in its interests. SW gave me a galaxy in which farmkids and grease monkeys and palace brats alike could fly space ships and play among the stars; no more trying to imagine myself in Star Fleet (uh-huh, no way, yechh). Other than SW and fandom, my interests are non-fiction reading, especially history, myths/legends/religions, and commentary (with a smattering of quantum physics); gardening; writing and illustrating; playing with the dog and watching Showtime's ROBIN HOOD. I live happily with fellow-fan Susan Matthews, and the dog is a topaz-colored 15 lb. Pomeranian.

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# From a Certain Point of View

Sally A. Syrjala  
PO Box 149  
Centerville, MA 02632

March 26, 1985

The arrival of SOUTHERN ENCLAVE is like the eating of a sumptuous meal. The digestion takes a bit of time to take place as there is simply so much to be absorbed!

The opening article on the Jedi was most intriguing. The subject raises many questions. Why would the Jedi have to travel physically to meet with each other? Could there not be a network of being such as is presented in Pamela Sargeant's WATCH STAR wherein all are linked in one mental protective network? That would make the thoughts of all available to all and supportive of all.

Too, if you equate the Force to what Wiccans might call the Magickal Network about us, how can Dark and Light be thought of as good and evil? For the left hand pillar in such a context would be the dark pillar, but that means only that it has depth as does a great body of water. It does not denote evil. It is a neutrality. The right hand pillar is that of fire. Again, it is not "good." It simply is.

If looked on in this light, is not the manipulation of the Force in ANY direction a disturbance of its equilibrium and "evil"? To cause the Force to become "balanced", could there not be a need for an equal amount of "good" and "evil"? Could this have been what brought about the downfall of the Old Republic? For if the "true" nature -- balance -- of things were maintained, would not there only be the neutrality of acceptance?

Too, did the Jedi set themselves apart to make of themselves a "special", chosen people? What makes them better able to use the Force which surrounds all? Could not its useage be looked upon as the attainment of Enlightenment? That state of being is open to

all. The only thing is to unblock the mind and allow such a thing to happen. This would involve a realization that such a thing were within. When such a thing is told people and they look within, they "see" the power. Leia "knew" when Luke told her of her power, but she did not know beforehand. Luke knew nothing of his power until it was revealed to him. Therefore, might not the Jedi be a group who are of their own choosing and who only allow certain people to see that power which is within all?

Then the question could be raised of how the choosing is done. Is it done on the basis of social standing in the Order? Is it done on the basis of the power available to a specific individual, or how?

As I said, interesting article.

Jeanine Hennig: Thanks for the extrapolation on the Jedi. Hope you find the above of interest.

Maybe the use of the light saber among the Jedi is what they are now reduced to implementing. Maybe they now need that artificial means to help focus their energies. It could be a showing of the decay which has befallen them.

Rose B. Arnold: BLADE RUNNER is a terrific film. There is much symbolism inherent within its medium. I am of the minority who see Deckard as a replicant. Why? Well, first there is the Coca Cola sign. To me this immediately brings up the question of the Real Thing. What is it? There is Deckard with the snake which can represent the Tree of Knowledge. While with this symbol, he is asked if he is for real. Then he begins to question his non-emotional state. His wife called him a cold fish. Blade Runners were like replicants in that neither was supposed to be able to feel. Replicants took over the dirty work of humans. If humans did not want to have blood on their hands, they might make a Cain to get rid of Abel. Only they would not tell Cain

that he was to kill his brother.

Even the origami figures were made to mean something. The chicken was manufactured while Deckard was in Bryant's office making his "cop or little people" decision. The stick figure was made while in Leon's apartment to represent the non-being of the replicant. The unicorn was found outside Deckard's apartment. It can be the symbol of the moon which is but a reflection--a replicant--of the sun. BR is a fascinating film.

Barbara Tennison: Could it be the Jedi need a group of members such as is used in the Darkover series to form power matrixes to employ their gifts to the fullest? Might then the reason for their lack of being able to wield power in that manner have something to do with a falling out amongst themselves? It could be there was some kind of power struggle which sealed off certain aspects of their power and that those avenues are now forever closed to them.

Maybe commander is only a honorary title. Maybe a Jedi is not supposed to be a member of a military force. Maybe that would be an incorrect usage of the power?

Lin S. Ward: Yes, perhaps the Jedi fought in the Clone Wars as the wizards in novel such as THE MAGICIAN or Jack Chalker's RIVER OF THE DANCING GODS. For in those books, the wizards are a powerful source of weaponry. The wizards are able to turn the tide of battle by their manipulation of the powers that be. Could this itself not be a misuse of the Force and maybe a reason for the fall of the Jedi?

Mary Keever: Maybe what makes a "master" is the realization within himself that he is one. You have to believe before the role can be taken upon the being. Such as Luke's, "I don't believe it" and Yoda's, "That is why you fail."

Bev Clark: In Christy Carmine's CELLULOID WARRIOR the Fool of the Tarot deck :

described as a "wonderful concept, somehow expressing at once great innocence and a wise predilection for accidentally engaging in whatever activities will further the continuation of the journey. Essentially the Fool's interactions are never pre-planned, suspiciously assumed or even subconsciously calculated. They happen with total unpredictable randomness. Thereby he always finds himself spinning about in immensely larger events that are entirely beyond his control. The analogies between Luke and the Fool are bold-faced and quite interesting." She goes on to state that "innocence, explosive curiosity and the need for radical change exemplified by embarking on new adventures, the Fool is also possessed of a silly immediate trusting." She states that the Fool is the Wanderer of myth. In this chapter, she also mentions Han. Here she refers to him, saying, "He is in it 'for the money'." She relates that "obviously this statement was not entirely accurate. Furthermore, many of the Grail knights were 'in it for the money', as well. And we all know what happened to them." Is this a book you have seen?

Michelle Malkin: As to the question of the difference between Han's and Luke's cries, it might not be that the difference is not in the cry itself as in how it is made. One might be accepting and the other non-accepting. Which attitude advances the neutrality of the Force the most? My greatest lesson in life is that of acceptance and I try to see it in situations from which I might learn. The two scenes of crying out I see as a way in which one action might be used as an accepting action in one way and one which is a rejection and a manipulation in the other.

Joseph Campbell seems to be mentioned again this time out. I have been reading his MYTHS TO LIVE BY. This has brought up a few ideas.

I might as well play the devil's Advocate for Darth Vader in his not saying he was sorry using one of these allusions. If there is no notion of good and evil, how can there be a notion of sorry? The absence of one would make the absence of the other something quite understandable. This manner of

seeing would say that because we have come to know good and evil that we are not able to grasp onto the Tree of Life and share its fruit of immortality. The guardians which prevent us from going near this tree are not anything on the outside, but our own internal forces. Campbell says the fear of death and the desire for life are what bar us from tasting of immortality. Therefore, it can be postulated that when Vader "saves" Luke, he "saves" himself from death by casting off desire for life as well as his "evil" self. In that casting off, he finds he can now leave life and evil desire behind as it no longer has a hold on him. Perhaps this is what his words to Luke about it not mattering if his mask is removed as nothing can now stop his dying meant. Here Vader's interest in the outward are overcome. He was able to remove the barrier about his inner Garden of Eden and enter into it and taste the fruit of the Tree of Life. "What is symbolized in our passage of the guarded gate is our abandonment of both the world so known and ourselves so known within it," is what Campbell states. Vader had his mask removed. He had himself removed from that from which he was known. He gave up good and evil, fear and desire --the polarities--and passed into that inner garden. As good and evil no longer existed, there was no need to say he was sorry. Sorry for what? He was then a neutrality which was once more at peace with the center of the universe.

As for folks who say SW is but a children's story, are not children's stories built to teach certain ways of being to children? There is much more in their content than the surface reveals. Their deeper waters are where their true meaning dwells. This is how I see the SW saga. It is a sea of ever changing waters showing first one revelation and then another. If you look into the pool long enough, maybe you will be fortunate enough to be able to glimpse some of the truth that lies within, but the whole truth would take more lifetimes than we have at our call. However, TOGETHER maybe the full ranges of those depths can be fathomed.

For now...PEACE.

Mary Keever  
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March 31, 1985

Hello, all! SE#7 was a gem, as always. Loved both articles. Such genius minds!

Jeanine Hennig: Congratulations! LOC Number One. You should feel proud. Excuuuuuse me! Okay, so how are things on Fartatlot?! Is the atmosphere there gaseous? (I couldn't resist!!)

I just returned from seeing JEDI; did you ever notice how sexy Luke's legs are? WOW!!

I liked what you had to say: "Every well written story is valid...because it touches someone!" Very well put.

As to your question about "is a Jedi immune to the Dark after he's made the Big Decision?", I think not. I think he/she would always be susceptible. There would always be that risk.

Barbara Tennison: I had never thought about Bail Organa being a Jedi until you brought it up. It's a very good theory. Perhaps he was to have taught Leia the ways of the Force when she reached a certain age. Unfortunately, that never happened.

Dr. Mary Urhausen: Thanks for sharing your thoughts on non-fen reaction. You asked about any gossip on any future SW films. I ran across a magazine at the store a month or so back. It was called STAR WARS IV. About half the magazine was about SW. The story was hysterical. Young Anakin played by Mark Hamill is seduced to the Dark by a witch played by Sybil Danning. Complete with doctored photos! All in all, it was Bantha fodder but it was an amusing read. Other than that I really haven't heard anything about more movies.

Sally Syrjala: Enjoyed your letter, especially the government things.

Carole Regine: Hello. Did you get your Anakin yet? I sent in proofs of purchase for mine. I think he looks the best facial wise. I mean Luke sure doesn't look like Mark, etc. Oh, this store here is selling all the action figures for \$1.50! My husband had to pry me away.

I also loved the pics in SE#6. C'mon, Cheree, it could

be fun. Match the photo to the letter!!

Susan Henderson: Enjoyed your comments on torture, and your reference to THE GODFATHER.

Debbie Gilbert: Your last paragraph was very well put.

Thekla Kurth: I agree. We should be concerned about Leia. Can you imagine the conflict between Han and Luke if Leia did go Darkside? Wow!

Laura Virgil: Enjoyed your comments about Luke, Han and the Force. I have never thought Han was a force-user or force-sensitive, but that doesn't make him any less of a man. Han has his own talents. He's a damn good pilot, a fighter and the type of friend anyone would want (once he cares for you, he'll look out for you forever). Not to mention he's witty and charming.

Everyone: Some of you seem to think the Han/Leia settling down routine just won't work. (I like it but I'm a romantic.) How about Leia running off with Han? Pirating and such. She seems to like to fight, she likes excitement. Any thoughts on this?

Michelle Malkin: Once again, I really enjoyed your letter. I wrote to Shelley Swan and didn't get a reply.

Tim Blaes: Hello and happy belated birthday! On the toy subject, I love the action figures but I think they could be a lot better. For instance, the Dune action figures don't cost much more but they are bigger and look more "real." But I'll always be a sucker for the SW action figures. This is the person who has Salacious Crumb hanging from the sun visor, Chewie standing at the speedometer and Darth on the dash to protect the car!!! Also, thanks for sharing your non-fen reactions. Laura Ingalls Wilder Meets the Killer Cookie Jar! It could work!!

How about the newspaper ads for JEDI re-release? I love them (but the Han ad is really going to cause some trouble! Hee!). Did anyone get to see the triple-bill?? How was it? Let's hope it did well and they try it in more cities. ((Ed's note: How was it? About seven hours long! We had a blast but I was starting to yawn about halfway through JEDI and by the end, as everyone was getting up and stretching, the most prevalent comment I heard was, "Boy,

that was great, but my tail's asleep!"))

Well, I guess that is about it for this time. It's been fun. Take care everyone and May the Force be with you!

## Guilty

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April 1, 1985

I feel guilty for not giving you any input in SE, but I've received at least 5 big zines, as well as 3 newsletters in the past month, and I'm just inundated. Besides which, I'm so wrapped up in WITNESS right now, that I can't think of anything else for the moment. Isn't it marvelous, wonderful, and all sorts of good things? I'm just ecstatic with the movie itself, as well as the fantastic reviews and the great box office. I do hope you're as pleased and happy as I am. Maybe you're not the Ford nut I am, although there are hints you are (I'm thinking of your story in FANTasy, for one), so maybe my rantings about WITNESS are wasted on you; I hope not. ((Ed's note: Are you kidding? When I die, I want to be cremated and have my ashes sprinkled over Harrison Ford!)) However, since I'm no longer objective, or even sensible, about anything HF does, I'd be interested in hearing what other, more reasonable people think about it.

Did you, or anyone you know, get to the special showing of the trilogy in Dallas? I wanted so much to go, but it would have meant leaving here at midnight to get to Chicago in time. And that might not have been early enough. According to an account in THE CHICAGO SUN-TIMES, the theater opened its doors a half-hour early, at 11:30 a.m., sold out 600 seats in 35 minutes, with 400 disappointed fans still waiting. The first show didn't start until 5:30. An AP story says all 8 showings were sell-

outs; hope this will get enough to start up the NPR version of ROTJ. ((Ed: Kudos on this end go to Jeanine Hennig who held down the fort at the theater from 8:30 in the morning until the box office opened at 12:00 then held our places in line for another four hours until the show started at 4:00!))

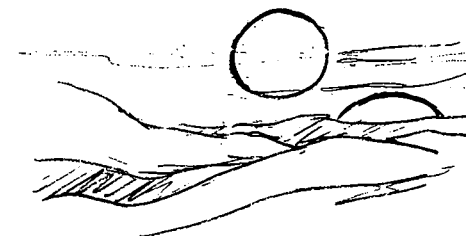
I'd love to see at least one, if not several, articles in SE about seeing the trilogy with a group of "trufans". I'm disappointed no one has written anything about seeing it at a WorldCon in LA. Of course, the RLA/TOD blooper reel was a little more important; at least it was new, unexpected, and by all accounts, delightfully, hysterically funny.

One more thing: you may have had comments on the name of the editor of the book I mentioned in my letter to SE#7. Between the two of us, we managed to really foul it up. The correct name of the editor of "Omni" Screen Flights/Screen Fantasies is Danny Peary. Please make a correction someplace in SE#8. My librarian's soul cringes to think I got an author's name wrong. ((Ed: As good as did!))

One other comment you can include as a LoC if you want:

No matter how disappointed, infuriated and/or enraged you may have been by ROTJ, let's be thankful it wasn't DUNE. Harlan Ellison may have loved the movie, but no one else I know did. The movie was a disaster in my opinion: confusing, disgusting, laughable, just unbelievably bad. What a waste of time, money, talent and ideas. I can't believe Herbert could have been pleased with it.

How's that for controversy? Cheree? You don't have to print it if you don't want to. I just think we ought to be thankful ROTJ turned out as well as it did. After all, if it had been perfect (and who's to say what would have been "perfect"? what would we be writing about at this stage of the game, a most 2 years after its first release?



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April 4, 1985

I just want you to know, as you read page after weary page of this letter, that it's your fault for publishing so many fascinating letters all in one issue, and it's everybody else's fault for writing them, so there!

First, I was delighted by Jeanine Hennig's well-developed article about the Jedi, and eagerly anticipate the other installments. The issues of "What are the Jedi", and "What is the Force" are the most exciting ones in STAR WARS for me. I was enthralled by everyone else's remarks on these topics, too.

I'm tantalized by the view of the Jedi as a race, but that doesn't explain Yoda, or, if you follow the comics, Kiro. Now that I think about it, though, is Yoda actually described as a Jedi by anyone other than Luke? Does Yoda call himself a Jedi? Perhaps Jedi-type skills are inherent to his species as well as to the Jedi race, and Yoda (and others of his kind?) are recruited to help Jedi develop. If members of the Jedi race have a "normal" life span of, say, 100 years, yet become great power-wielders, it might be critically important that they be allied with wise beings of a longer life-span, who have a longer-term grasp of the "big picture". I'd always assumed that Yoda was alone on Dagobah, voluntarily living in monkish seclusion. But perhaps his people were destroyed with the Jedi, because of their affiliation. ((Ed's note: I'd like to toss out another kernel of thought. Perhaps Yoda is the last of his race. Perhaps Yoda's people were the original Jedi (could that be their ancestral name?) and long, long ago, in his youth, there was another great purge. Perhaps Yoda's master instructed him to "pass on what you have learned" and he has been doing that during all the passing centuries. Perhaps the human race showed the most promise and they were the ones trained in the Force, only for the cycle to come full circle with Yoda's dying instructions to Luke.))

Different tack: I think it's more likely that Jedi are strong Force-wielders, and that this ability cuts across all races and species, in the same way that, say, telepathy pops up in isolated individuals here and there. (Besides, think of the challenge it makes to story writers to explain how you train a dia nogu to use a light saber --ha, ha!)

I further subscribe to the idea that different Jedi had different crafts and skills, and were held together by their common oath to use the Force in positive ways, kind of like a hippocratic oath.

It seems most logical to me that strong, successful Force-users were those who learned to balance the Dark and Light within themselves. As psychologists tell us, emotions that are denied and submerged will become twisted. I thought Bev Lorensen explained about this balance very well in the last issue.

I believe that Vader and the Emperor were aberrations. As to how "criminals" or "fallen Jedi" were handled, I wonder if their powers were destroyed, sort of like the way that Darkovans burned out the psych centers of some dangerous telepaths. This might explain why there aren't a lot of mini-Emperors running around. Or, maybe Vader and Hot Hands decided to dispense with the unrehabilitated Jedi, as well as the others during the great purge.

Jeanine's speculation about the weakening of Jedi through lowered standards, poor communication, and too much power are viable. Even the Romans collapsed under that kind of bureaucratic overload and moral challenge.

To Mary Keever: About Luke's nickname, much as it pains me to admit it, I'm afraid the name is intended to imply an awkward wimpiness (sorry, Tim!). If this is so, dramatic reasons might be (1) to cause those members of the audience who felt awkward in adolescence (nearly everyone) to identify with him, (2) to make greater contrast between the principles of the story, (3) to make a clearer contrast between Luke's character before and after he begins training in the Force, and (4) to make us worry when Yoda doubts Luke's abilities.

Maybe he was nicknamed "Wor-

mie" for character-development reasons, such as to indicate that he's gauche, unsophisticated, unpopular, cowardly and graceless (OUCH).

Or maybe the name is used to help develop the plot, i.e., such an obviously unheroic individual would easily escape the notice of people like Vader and the Emperor. Or, perhaps Luke is intended to appear like an unprepossessing fledgling who is just waiting to be "molded" by a great teacher (enter: one Jedi Knight), and various other influential companions, as preparation for, or part of, his rites of passage. Personally, I seem to identify strongly with all rites of passage stories.

This "Wormie" thing has always bugged me (because I don't see Luke this way); I wonder how others interpret its use?

About Jenni Hennig's "Catalyst!" series--I think the hallmarks of her writing are passion and vitality; I don't know why she hasn't pulled a Janet Dailey maneuver and become a millionaire; I'm sure I would if I could write like she does! I know, Jenni, it's your busy calendar holding you back... ((Ed's note: I know what Jenni is saying right about now--"I'm workin' on it! I'm workin' on it!")

Also, Mary, hope you'll forgive Cheree for Jabba. She's given you a nice Luke this time!

Bev Clark: I really appreciate it when someone else is willing to approach intimidating subjects, read up on them, and report back to numb-witted people like myself, who'd probably pass out reading the first paragraph of TAKING THE QUANTUM LEAP! The information about the "superforce" is absolutely fascinating. The comments about future possibilities vs. luck were very satisfying, too.

Laura Virgil: I never imagined film school would be so much fun! KILLER DILLO and GODZILLA VS. THE ROMULAKS sound like classics. I'd never before realized the threatening atmosphere created by azalea bushes. I completely agree with your ideas about Luke's training. As to a stable future for the SW universe--any effort to organize such a diverse, widely-spread group of cultures is bound to be a rocky road. I'd never before seen those descriptions of "millennium". They're so appropriate!

Michelle Malkin: Loved your response to non-media fen! I'll remember it! Also, all of your Jedi questions are fascinating.

Marlene Karkoska: I bask in the sunshine of your letters every issue--they're great!

Tim Blaes: I love "silly"! It's therapeutic! Great anti-stress behavior! And besides, it comes so naturally (to me, anyway).

Sandra Necchi: Vis-a-vis your statement, "Luke's quest for his father is as much a political/moral decision as it is a personal one." I absolutely agree!

About TOD, I'm shocked that anyone would believe those lurid racial stereotypes, but I'm reminded of an incident when I was in college on a student trip to Europe. Our tour was heading for a Nazi concentration camp and one of the girls piped up, "I wonder if they'll let us see the prisoners?" (I think they made a movie about her, called BLONDIE.) Anyway, when I saw TOD, I was counting up the number of great cliches lifted from 30's movies. Loved Harrison's entrance (winding stairs, white tux, debonair expression); the Cole Porter/Busby Berkley opening number, the dropping gas gauge in the airplane--that kind of stuff was fun.

Jeannie Webster: Was enthralled by your list of 30's movies sources. I love 'em, too! Harrison played "Fat Chester"? Oh, ignominy! How discouraging to think that even he may have had an awkward stage. Is no one immune?

Terri Black: Really appreciated your discussion of Luke's test in ROTJ. Feasible and satisfying. Now, would you please explain the scene in TESB where Luke leaves for Bespin, and Yoda says things are worse? Oh, Mushroom of little faith! That one bugs me a lot more than anything in ROTJ ever did!

Maggie Nowakowska: Your comments about adults who enjoy and are interested in "kids' stuff" were brilliant! Loved your line, "As if kids were a different species..." I've finally gotten over feeling embarrassed about telling people that one of my favorite vacation destinations is Disney World. (As Mickey Malkin would say, they don't know what they're missing.)

Well, if everyone LoCs this

issue the way I have, Cheree will be advising us to bring steamer trunks to MWC in which to lug home #8! Looking forward to meeting many of you there!

## Quite A

## Mercenary

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April 5, 1985

The eighth issue already? How time flies when we're all having fun!

Barbara Tennon: Thank you for such an excellent article on the similarities between DUNE and SW. As a fan of both universes, I had been hoping someone would do just this sort of analysis. You pointed out a number of common themes that had escaped my notice, and enhanced my appreciation of both stories. Definitely one of the best articles I have read in SE.

Laura Virgil: I was disturbed by the quote from your clergyman friend: "I never saw an athiest die." Does this mean I am to spend my entire life upholding my convictions and maintaining my non-belief in deities, only to chicken out at the last moment and accept a God "just in case"? Aside from being a cowardly thing to do, this would mean the whole of my life was nothing but a lie. Death-bed conversions, while they may be sincere, are a cop-out.

Michelle Malkin: You raised a lot of neat questions. I was especially intrigued by the question of whether all the humans in the SW universe had their remote origins on a single planet. I know this is true in the DUNE universe (aha, another similarity). I hope we get a discussion going on this subject. But where did you get your figure of "20,000 years of colonization"?

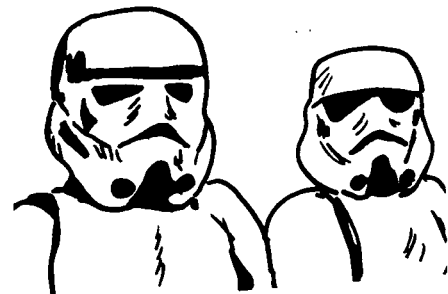
Marlene Karkoska: Bravo for you!! Without exaggerating, without making assumptions or false claims, but by simply stating the facts as they are

presented on screen, you managed to demonstrate what a good-hearted individual Luke really is. I appreciated that, and I'm sure Luke would, too, wherever he might be. The facts are indisputable (though I'm sure there are those among us who will try to dispute them anyway, to resuscitate their tired old arguments).

Tim Blaes: I was unaware of your rather estranged situation with your father. It must have been traumatic for you to discover that he represents everything you are against (kind of like Luke and Vader--or is that too strong an analogy?). I sympathize with your position, but I've learned that as an sf fan in an all-mundane family, you can't tear yourself apart by trying to change them into something they will never be. You can only ignore them (and ignore those looks they give you when they think you're being "weird") and go about the business of enjoying life.

Sandra Necchi: How encouraging to find a voice of logic and reason such as yours! I felt there was great wisdom in your statement: "Any argument based on bad science is based on nothing." Isn't it odd how until now no one had pointed out the vast empty spaces between asteroids, making the probability of smashing into one astronomical? (No pun intended.)

Maggie Nowakowska: If Lucas can lend his support to two animated cartoon series and put in a "Lucasworld" at Disneyland, then he can certainly manage to help NPR produce the JEDI radio series. He just doesn't want to bother with anything noncommercial, anything that won't yield maximum profits for him. In Leia's words, he's "quite a mercenary."



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April 8, 1985

I enjoyed issue #7 of SE. The issue was a lot more peaceful than previous issues and it was a lot better for my blood pressure! There were lots of interesting and thought-provoking ideas in it.

First of all, I'd like to correct an error in my last LoC. In my remarks to Marcia Brin, the second sentence should have read, "I think maybe Darth Vader wasn't following a person at all, but was simply following the ship itself, perhaps because a person doesn't develop a Force "aura" until after he or she has had considerable training in the Force or unless one is actively using the Force." It's amazing what a difference a few little words can make! I hope that the rest of the paragraph made my meaning clear despite the little glitch.

Jeanine Hennig: I enjoyed your article on the Jedi very much! You're right! We do seem to think very much alike! (Not to mention that we share the same tastes in Jedi Knights!) I agree with your theory that while the Force is in everyone, not everyone has the ability to use it. The films seem to concur with both of us that the ability to use the Force is inherited, but apparently knowing how to use that inherited ability needs to be learned. Using the Force doesn't seem to come naturally. I share your feeling that a Jedi must be able to strike a balance between reason and emotion. A Jedi totally devoid of emotion would be too cold and would lose his ability to care and feel. I also agree that the Jedi would probably work with governments, not for them. A Jedi who is committed to the Force, couldn't put himself into a position where he couldn't do as the Force directed him to do because he was under the control or influence of others. He would need to be free and independent so that he could follow his feelings and do what he "felt" was right.

I only disagree with your theory about the Fall of the Jedi. I think it was the Republic that fell because of corruption, not the Jedi. In the Prologue of the novelization of

STAR WARS, it says, "The Republic rotted from within, though the danger was not visible from outside." Although I am not one who views Jedi Knights as perfect saints, I do believe that they were basically good and did not cause their own downfall. Kenobi says of the Jedi in the SW novelization: "...In many ways, they were too good, too trusting for their own health. They put too much trust in the stability of the Republic, failing to realize that while the body might be sound, the head was growing diseased and feeble, leaving it open to manipulation by such as the Emperor."

It's my opinion that Darth Vader was the only Knight that participated in the destruction of the Jedi. However, he certainly didn't accomplish the task alone. He probably got plenty of help from corrupt politicians and from the Imperial forces. The Prologue says: "...Having exterminated through treachery and deception the Jedi Knights, the Imperial governors and bureaucrats prepared to institute a reign of terror among the disheartened worlds of the Galaxy." Kenobi said, "Vader used the training I gave him and the Force within him for evil to help the later corrupt Emperors. With the Jedi Knights disbanded, disorganized, or dead, there were few to oppose Vader." So, it's my feeling that the Jedi Knights were victims of a corrupt Republic, and were not responsible for their own destruction.

Sally Syrjala came up with a very important point in her LoC. She said, "It is when the needs, the ideas of a group of people are neglected to be taken into consideration that conflict arises. I hope the leaders of the Rebellion will be shown wise enough to realize that they too can make the same error of ignoring the needs and wishes of those with whom they are in contention." Maybe I'm wrong, Sally, but you seem to be suggesting that the Imperials should be included in decisions when the New Republican Government is formed. If this is what you are suggesting, I agree with you.

If the Rebel Alliance really wants to establish a true Republic, it would be very necessary that the former Imperials be given an active role in the new

government. If the Imperials were allowed to feel powerless and to feel that their needs and wants were not being represented, the Galaxy could again find itself in a state of war, because these disenfranchised people would very likely themselves rebel against the new government. Whenever a group of people is made to feel powerless and neglected, rebellion becomes a possibility. I think that when the fighting is finally over (which probably won't be for quite a while), and the New Republic is established, some former Imperials need to be given important positions along with former Rebel leaders, and need to have a voice in any and all decisions. Now, before everyone points a blaster in my direction, let me say that I'm sure that not all Imperials are evil, just as all Rebels are not saints. The New Republic would be no better than the Empire it overthrew if it were to ignore the needs and desires of a large group of people (the Imperials), and it would be doomed to failure. Until and unless there is a cooperative effort between the former Rebels and Imperials, I feel that that Galaxy far, far away will never enjoy a lasting, true peace.

Well, if my comments on the necessity of Imperial involvement in the New Republic don't cause me to cross sabers with anyone, my next topic just might do it! I'd like to discuss the issue of droids and their "rights" for a bit. Some people have blasted Luke in previous issues for keeping the whole truth from Threepio before sending him into Jabba's palace and for not informing him of all the dangers involved. I really don't understand why Luke would need to consult with his droid before sending it on a mission! I can't imagine asking my classroom computer's permission before loading a program into it. "Hey, Apple, would you mind allowing 26 little people to practice 2-digit addition today? I know it'll be rough; those little hands are not always that gentle or careful, but I'd really appreciate your help." Kind of silly, don't you think? Maybe I'm in the minority here, but I think it would be just as silly to ask for the consent of a droid before sending it to do a job. Droids are man-made mechanicals



created to improve human life and to serve their creators. They shouldn't require an explanation or a heart-to-heart chat before following a master's orders. Part of the charm of Threepio and Artoo is the fact that they were given personalities which make them more endearing and make them seem more human. However, they are not human; they are not organic. Mechanicals are not totally free-thinking, feeling beings. They may be highly advanced and sophisticated like the robots in the SW universe, and they may be programmed to allow for independent action in order to make them more useful in new and unusual situations, and they may have built-in personalities to make them more pleasant to deal with, but they are automations who are limited by their built-in programming. They are not unique, growing, changing, learning individuals. Mechanicals can be duplicated. They can be replaced if destroyed or damaged. Human beings are totally unique, and cannot be reproduced when lost.

Luke Skywalker and C3PO are not equals. Threepio accepts this. (He even insisted on addressing Luke with an honorific even though young Skywalker encouraged the droid to simply call him "Luke".) I think it would have been a bit ridiculous (as well as risky), for Luke to sit down in conference with Threepio and inform him about the details of the mission, and ask him if he would be willing to volunteer his services. We are talking about a robot here! If things get to a point where a droid's consent is needed before it will perform given tasks, perhaps the next step would be a droid rebellion in which robots would demand their freedom and insist upon equality with humans.

Now, don't get me wrong here. I don't think robots or droids should be mistreated or abused, but I don't think that they should be elevated to the same level as humans either. Call me prejudiced if you like, but, personally, I sincerely hope our world never reaches the point where robots are considered the equals of human beings! I wouldn't care to have robots living independently, owning property, voting, running for public office, serving on juries, competing with

humans as equals for all jobs, and (heaven forbid!) serving as my boss!! I would be interested in hearing how others feel about this issue.

I think it's ironic that the very people who seem so disturbed about Luke not sharing the total truth with Threepio have no qualms about the fact that Ben Kenobi and Yoda kept the truth about Vader from Luke. Who was more entitled to the truth--Luke or Threepio? And who was more in need of knowing the truth? In my opinion, the biggest mistake in the Saga was made by Ben and Yoda when they kept the knowledge of his parentage from young Skywalker. (I don't agree with those who say Luke wasn't ready to receive the information. When is anybody ever ready for such news?!!) I think it would have been far better and far less devastating for Luke to hear the truth at the very beginning from his kind, caring mentors in a calm, peaceful setting, rather than from the one he looked upon as his greatest enemy in a trauma-filled situation. Ben and Yoda set Luke up for an even greater emotional fall by providing him with a more idealized image of his father (a Jedi instead of a navigator on a spice freighter), not to mention the fact that their lies (or at least withholding of the truth), probably shook the very foundation of young Skywalker's belief in his mentors and their teachings. The fact that Luke came out of that Bespin ordeal totally whole (and I'm not talking about physically here), is truly amazing when you really think about it. The experience and its aftermath could have destroyed him completely, or at the very least, made him very cynical, but instead, it changed him for the better. He emerged a stronger, less impulsive, more patient, more forgiving, more mature, more "together" individual, while remaining compassionate, caring and trusting.

Pam LaVasseur & Barbara Brayton: I'm in total agreement with you! "A zine with nothing but Dark Side stories--Aaargh! Depression city!" There is positively NO WAY that I'd ever purchase such a zine! I wouldn't even care for a free copy!

I also agree with your statement: "Han's a nice guy, really!" I prefer the Jedi,

but I can appreciate the Corellian as well. I'm particularly fond of his delightful sense of humor. Unfortunately, I'm one of those who came to like Han less because of his overzealous fans who forced him (no pun originally intended, but it does work here, if you get my meaning!) down my throat, portraying Han as Superhero and Mr. Wonderful, and claiming that my personal favorite, Luke, is Evil Incarnate (in letterzines and fanzines). After a while, my resentment of the attitudes of those fans caused me to see Han in a less positive light. I'm working to improve my attitude. After all, Han's not responsible for the destructive fanaticism of a few of his followers...and Luke couldn't ask for a better more loyal, more caring friend and "big brother" than Han Solo.

While I'm on the subject of Luke and Han, I'd like to say that I wholeheartedly agree with Laura Virgil's comment about them: "If Han isn't Force-user (or even a Force-sensitive), it doesn't make him less of a man than Luke. Because Luke has a few of what many consider 'weaknesses' in his transitory, learning stage to becoming a full Jedi, it doesn't make him less of a man. Why can't Han and Luke be accepted simply as two intelligent, talented men who complement each other, but who are vastly diverse?" Well said! Wish a few more people would feel that way! (You can probably guess which few I particularly have in mind!)

Laura, I enjoyed your entire letter! You brought up some very interesting points, among them the thought that just as we don't know exactly what Jedi is or should be, perhaps Luke didn't either. You're right: he didn't have any previous real knowledge of the Jedi to draw from, and perhaps some of the Jedi methods were outdated in his time.

Michelle Malkin: You asked "If the Emperor was so powerful why didn't his aura cause disturbance in the Force than other Jedi would have felt and sought out?" I have two thoughts on that. One is, perhaps the did and maybe that's how a lot of Jedi Knights (of the Old Republic) met their deaths. The Emperor can be a very formidable and unscrupulous opponent! (Just ask Luke!) The other idea is



that perhaps, like Yoda, the Emperor was able to shield his aura from others.

To answer another of your questions, I do think that Force talent is necessary in order to become a Jedi (one who uses the Force for good), but it's possible that there were espers who were not Jedi. I like Tim Blaes' distinction between Force-user (Jedi) and Force-sensitive (esper?): "A Force-sensitive is a person with heightened perceptions. They would be able to sense other people's emotions and/or thoughts, be extremely aware of their surroundings, and possibly be clairvoyant. But a Force-user can manipulate his or her environment. They would be able to influence other people's thoughts and emotions, move or alter their surroundings, and not just see one possible future, but many." I think that says it very well, Tim.

Terri Black: Good question! What did the Jedi Order do with novitiates who failed the test? (Chuckled over your suggestion! Explains Darth Vader, doesn't it? He had the poor grace to survive his punishment!) Dana-line Bryant suggested to me once that perhaps Jedi training was structured in such a way that those who could have been lost to the dark were carefully weeded out long before they had a chance to become Servants of Evil or to become dangerous to themselves or others. That made sense to me. Otherwise, training Jedi Knights might not have been worth the risk! If there were a few that were not discovered until they completed their training, perhaps they were challenged to lightsaber duels by their instructors on Graduation Day! Darth Vader seems to have been the only Jedi who fell to Darkness and flourished.

Cheree, I'm really sorry! I'm afraid I went over your length limit AGAIN! You're probably going to ban me from your letterzine soon! Would you believe...I did cut out quite a lot before sending this to you?! I hope I didn't wear out your fingers with typing this monster! ((Ed: That's okay. My fingers were down to the second knuckle anyway.)) Someone mentioned last issue that they enjoyed the friendliness of your letterzine. I agree. I tried another brief-

ly, but it seemed too cold, and didn't have enough of a balance.

I wish everyone a happy, relaxing summer! It's too bad there's no new STAR WARS film to help celebrate summer. Do you think we can look forward to one in 1987 for the 10th anniversary of STAR WARS? I hope so!

## Stagnant

### Jedi

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March 28, 1985

What a terrific issue this was. I have to say that it was undoubtedly the most peaceful, friendliest issue I've seen in many a month and had fascinating articles, interesting reviews and tons of letters that brought up many subjects worthy of comment and discussion.

Jeanine Hennig's article on the Jedi gave me a bit of a chill. I just sent her an article on a very similar subject for next year's issue of her zine! Still, we come at our subjects from different angles and slightly differing viewpoints. It's fascinating to see how different people can handle similar subjects. I also see the Jedi as having many separate communities set up for various reasons. I don't see them as having come apart as Jenni does because I believe that they would have stayed in touch at least through telepathy. But, I do see them as having gradually wound down due to great age (the Jedi had been around for at least a thousand generations, according to Ben Kenobi). Perhaps the eventual fall of the Old Republic and development of the Empire was partially the fault of the Jedi, or it could simply have been brought on by the need for change and growth in the Galaxy. 20,000 years is a long time and, while the Jedi may have led to a long Golden Age in the Galaxy, they could also have created the perfect fertile ground for stagnation and corruption to even-

tually develop. Will Part Two of Jenni's article be in SE#8? This will be a great subject to discuss at MediaWest\*Con.

Barbara Tennison's article on the similarities between DUNE and SW was also very interesting. It's been several years since I last read DUNE, so I didn't catch all the similarities. Of course, like most sf fen, I freaked out (showing my age, wot?) when I saw the sandworm in the middle of a Tatooin desert.

I'm always glad to see fanzine reviews by Sandi Necchi because I know that she will be fair and point out both strengths and weaknesses in a constructive way. Her reviews of FAR REALMS 6 and DOCKING BAY 5 were equal to any of her earlier reviews. If I didn't already have both zines, I'd want to get them both at the next convention I attended.

Jenni: You love "1776", too?! Mighod, that means that we're not only fans of the opposite heroes but we like the same kind of musicals! I have a terrific crush on both Ken Howard (Jefferson) and John Cullum ('Neddy' Ruttledge). My favorite moments in the show/movie are when Cullum as Ruttledge sings "Molasses to Rum to Slaves" and when John Adams (portrayed by William Daniels) sings "Is Anybody There?" Both songs give me the chills. Then again, I love early American history and Jefferson, Franklin and Paine are my three favorite historical figures. I'm kind of fond of John Adams, too, even if his politics were a shade to the right of Jesse Helms. (Do any of you out there who have only heard of Franklin's reputation as a womanizer know that he was in favor of giving women the vote? That isn't mentioned very often.)

Han's "I know" line is TESB was not a real pain! What are you trying to do, Jenni, bring this subject back as a topic of debate after letting it rest in peace (or pieces) all these years? All you have to do is look at his face to see that he is not being funny. He's acknowledging to Leia that he feels the same about her, though he can't actually say it. I never hear anyone who has seen TESB more than once laugh at that line because they have gone beyond accepting the line simply on face value. ((Ed's

note: I agree with Mickey. I have never understood the humor a lot of people seem to find there. From the first time I saw it, Han's "I know" was to me one of the most heart-breakingly touching moments I'd ever seen.))

The question of whether a Jedi is immune to Falling to the Dark Side after making his/her choice not to is a fascinating one. I see Luke as walking a constant tightrope because he came so very close, but not giving in to it because of his inner strength. For a Jedi to be immune to Falling would make him/her too godlike to be believable.

Barbara Tennison: With the advanced medical knowledge that must exist in a mixed culture as advanced as that shown in the SW universe, I wonder if it wouldn't have been possible to heal Darth Vader. After all, if they can make clones, why couldn't they clone him a new pair of lungs? Perhaps not allowing him to be completely healed was one way the Emperor had of keeping Vader in thrall to him? Also, I am another who, along with you and Carol Peters, believes that only Vader's armor was burnt on the funeral pyre. To get a little puckish on this subject, maybe disincorporation is necessary in order to go to Jedi heaven.

In reference to both your and Cheree's comments on what Leia will do after the war is over, I don't see her having the same kind of problem that Tom Paine did. After all, Leia was a senator who did secret spy work for the Alliance; she wasn't a political firebrand who went out deliberately looking for a cause to justify her existence (much as I like Paine and what he did, this is a fact). Leia is trained to do many things aside from fight in or lead a rebellion. She does not appear to be the main leader of the Alliance, though she does seem to be pretty high up. Perhaps she'll become one of the organizers of the new government or she may go on helping those who will seek out the remnants of the Empire in some way. I'm sure there's plenty for her to do without the necessity of turning her into an Empress or the like arising.

Lin Ward: Someone wrote a letter about Intercourse with Harrison Ford?! Tsk. And all

this time I thought this was a decent zine, safe for the kiddies. I'm certainly glad no one wrote a similar article about HF going to Bird in Hand, PA!

Thanks for your nice comments on KR4. I kind of grieve for it, too. It feels strange not to be breaking my neck to get it done in time for Media-West\*Con, but I wouldn't have done it if I hadn't enjoyed it so much.

On the subject of prejudices: Are the Stormtroopers in the SW universe clones? If they are, how will they be viewed when the war is over? Were the Clone Wars fought against rebelling clones, or to free them?

Mary Keever: Probably Luke was called "Wormie" by his "friends" because his uncle's farm was out in the desert where the sandworms were.

Isn't the idea of an all Darkside SW zine a chiller? Even so, I hope that someone does decide to do one. I'd gladly come up with a story or vignette nasty enough to fit into it. Besides, I'd love to see how other writers would handle the subject and who they would choose to write about. Can droids be Dark Side? What if C3PO's dummy schtick is an act and he's been working for the Empire all these years? After all, he lied to Luke about not being able to tell stories and not knowing the Princess in ANH.

There is still a lot of prejudice against media fen from general sf fen. I can't understand the attitude of such people. I always thought that sf fen were supposed to have open minds no matter what kind of sf or fantasy they enjoy. When it gets to the point of such fen impugning our intelligence, I feel that they are not only playing dirty pool but showing their own lack of intelligence. I'd like to see some kind of panel at a general sf convention with both general and media sf fen where this subject could be discussed openly. What the heck are these general sf fen afraid of--that most of us are women, that we've created a fertile ground for developing successful pro writers, that we're not willing to be snobs about our interests, what?

Sally Syrjala: How is your last name pronounced? I've been meaning to ask you that for a

long time and kept forgetting about your comment in regards to Sandi Necchi's letter last issue that we should cherish all ideas and that the SW sag seems to be speaking of this need to respect the individual. reminds me of the SW letterzine editor (not Cheree) who recently refused to print an article of Luke Skywalker that Sandi had sent her on political grounds threatening to ban her from the zine in future, and then actually banning her completely because she had the nerve to complain about such treatment. Such things don't only happen in Trek fandom; SW fandom isn't immune to it, either. I can safely say that the editor in question can't ban me from the zine after this letter. I've already cancelled my subscription to her zine.

Carole Regine: Maybe Ben Kenobi wasn't the only Jedi fighting with Bail Organa during the Clone Wars. Perhaps he was the General in command of whole army of Jedi. Just because Leia said that Kenob "served" her father doesn't necessarily mean that he did it alone. And, if he was commanding an army under Bail Organa it could have been because the had been sent by the Jedi to defend Alderaan or whatever (Could Bail Organa have been secret Jedi?)

A little horn tooting here I do have a scene in one of my stories that will be in PERFECT FUSION I in which fear of Luke becoming a Jedi is very prominent for various reasons--fear of the Jedi or Luke alone Falling, racial prejudice and power seeking by certain members of the Alliance Council. Considering what has happened in that particular Galaxy, this kind of behavior should be understandable and expected.

About Ben Kenobi's age--we really have no idea how old he is. He could have been much older than Anakin when he began the younger man's training. Considering the advanced state their medical science must be in, Kenobi could have been over 100 of our years old during ANH.

Susan Henderson: I'll be 38 by the time this letter is printed. I'm a Han fan. Most of my SW friends and acquaintances are in their middle to late 30's and are Han or Luke fans. I wonder if that's significant. All it probably means

is that most of us form our closest friendships with those who share the closest common interests.

Your idea about white signifying ignorance and gray through black signifying growth in knowledge and wisdom is the best one I've heard yet on the subject.

LaVasseur & Brayton: I'm not the one who came up with the idea that Han was still blind in ROTJ. I believe that it was Barbara Izzo's idea. I don't agree with it, though I do think it's a terrific story idea.

Laura Virgil: I'd like to know exactly what Jenni means by the Jedi are a race, too. She can't mean genetically, else Yoda would be an impossibility. Then again, if Yoda is an 800+ year old human, maybe he would be all green and shrunken looking! (Put down that club, Jenni!)

I kind of like the idea that Luke only had time to learn the basics of being a Jedi from Ben and Yoda. If the SW Galaxy is in a period of corruption and stagnation, then it needs new teachings for it to be able to pick itself up again. Outright change is necessary, not just continuing with the same old ways and ideas. If they just go on with the old ways, things may improve for awhile, but they will start to fall apart a lot faster than they did the first time. Maybe it's time for all babies to be screened for esper ability and trained to use whatever talents they have for good or ill. We don't know that only the Jedi are espers in the SW universe. Perhaps there are many others who either haven't had proper training or don't even know that such abilities lie within them. If this is true, perhaps it's time something was done about it to prevent sports such as the Emperor from developing independently for evil again.

Sandra Necchi: I'll have to lend you some early issues of JUNDLAND WASTES to give you an idea of how virulent the anti-Han letters were. Fortunately, these writers were not organized to the extent that the anti-Luke people are, so they gradually fizzled away. They were rapidly replaced by the anti-romance story people who only wanted action/adventure stories and didn't care what

anyone else wanted. They fizzled away, too. That is generally what happens to writers who are consistently negative. They just fizzle away--especially when people stop replying to them.

Maggie Nowakowska: The end of your letter really hit home, especially the part where you stated "Logic is only a tool, an aide to understanding; it 'proves' nothing." Blessings on you for that. Tolerant is a word I have difficulty dealing with, but I think that it fits what you are saying here. We should all tolerate each others' beliefs or opinions, even if we don't agree with them, rather than tearing down people who don't agree with us. Live and let live.

Cheree: Peace. See you next issue and at MediaWest!

## Appreciation

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April 14, 1985

Hello, everyone! I'm new to these pages, although I've been reading SE for a while. It just looks like so much fun that I figured it was time I joined in. I love the idea of Jeanine Hennig's articles on the Jedi. I admit to having a simplistic view of the Jedi, so Jeanine really made me think. In my musings, though, one line keeps coming back to me--"Once you start down the Dark path, forever will it dominate you, consume you it will." (I never could figure out how to punctuate Yoda's sentences.) Initially, I thought Yoda meant that when you turn to the Dark Side, you'll never return. But obviously that is not true, as in Anakin's case and, some may even say, in Luke and Ben's cases, as well. So maybe being dominated by the Dark Side does not necessarily mean a Jedi is evil, but he can have the potential for evil. When I first read Jeanine's statement that "there could be a Jedi of the Dark who is not evil or ruled by that

same Darkness," I said, "Wait a minute--no way!" If a Jedi is not evil or ruled by the Dark Side, then he is of the Light. But perhaps Luke and Ben are still dominated by the Dark, in the sense that they can never forget about it. Ben had to watch while his failure allowed the creation of Darth Vader and Luke has to live with the knowledge that he could turn. Which leads me to another of Jeanine's questions. Can Luke still be turned to the Dark Side? In Lucas' world, probably not. Luke has made his decision, but...so did Anakin when he became Darth Vader. It would be a lot more interesting if Luke isn't immune to the Dark Side. It may not be easy to turn Luke, but the doubt would always be in the back of his mind.

I also enjoyed the other article in the last issue. Barbara Tennison did a wonderful job finding similarities between DUNE and SW. But like she said, they are not the same story. Another difference might be the reason the authors chose to tell a hero story. One was looking for a theme that most people could easily relate to, while the other wanted to explore and challenge this theme.

I'm a fan of the DUNE novels, but I was absolutely disappointed with the film. The major flaw was that the filmmakers did not care enough about Paul. Perhaps they were infatuated with the villains, or the idea of adapting this classic to the screen, or maybe they just lost sight of what the story is really about. I have to admit, though, that the actors were well chosen. I believed the characters looked like this, except for the most important role, of course. Paul is supposed to be a young boy (between 15 and 18 years old) who grows up on Arrakis, but the actor looked 25.

Debbie Gilbert and Terri Black mentioned Norman Spinrad's comments on Worldcon. Maybe he's right that the emphasis should be on SF, but before Worldcon committees start objecting to media-oriented presentations and panels, let me just say this...I started reading SF again because of STAR WARS. And, specifically, because I went to cons and heard people talking about these books. I can't say I'm a SF

fan, because my tastes are very limited, but I am familiar with the literature.

My own experiences with mundane reaction to fandom is not much different than those already expressed. Only my family and closest friends know the true extent of my fannish interests, though. I may tell a co-worker that on my day off I went to a con or stood in line for a movie and they just seem to take it in stride. The major reason is that a lot of people I work with like SF, although they aren't into fandom. Anyway, it doesn't seem to be a big deal.

I'd like to join Lin Ward in expressing my appreciation for all the authors, artists, and editors who let us share in their adventures. I can only guess at the amount of effort required to produce a zine. Actually, I've always wondered about the ratio between the creators and consumer-only fan? I would think that a lot of fans are needed to support the many SW/media zines. Am I an exception in fandom (I don't write fiction or draw) or the norm? ((Ed's note: Very interesting question! My zines, A TREMOR IN THE FORCE and FIELD STUDIES, have print runs of 200 copies which sell out in about a year's time. TIF#2 had about 20-25 contributors to it and, of the other buyers, I recognized perhaps 1/4 to 1/3 or them as regular or at least sporadic zine contributors or editors. Let's hear from all you out there--are you strictly a reader or do you publish occasionally?))

Mary Keever: I have no idea why Luke was called Wormie, but I believe that was King Arthur's nickname as a child. There have been a lot of bad feelings about the SW/Lucasfilm fan club lately. I, too, wish that the newsletter could have a fannish slant, but who makes up the fan club? Adults or children? Anyway, it makes good business sense to let us know about other Lucasfilm events. I'm particularly interested in Lucas' computer projects.

I've thought a little about why there are many more women in media fandom than men, but I haven't come up with any good theories on my own. I don't know anything about SF fandom, but it seems to be male-dominated. If so, could it just be the subject matter? Somehow, I

really can't believe guys don't want to talk about SW/ST. Is SF fandom different in a more obvious way? Aren't their zines filled with stories, too? Maybe it has to do with where the fans are coming from. If the only men that know about media fandom are SF fans, they're already predisposed to ignore it. So where would the male media fans come from? I discovered SW fandom through ON THE MARK, Mark Hamill's fan club. I don't think you're going to find many men there. ((Ed's note: Another interjection here. I've been puzzled, too, by the self-imposed segregation. Could it be that most women in media fandom are there because of an attraction to a particular star or stars of a movie? For instance, I originally got into STAR TREK fandom way back when because I was fascinated by Mr. Spock. After a few years of intensive activity, I burned out and gafiated for about four years. It took Harrison Ford to get me interested again--not in STAR WARS or EMPIRE, but in RAIDERS. From there, I quickly progressed into Ford fandom, then SW, although I'd loved SW without being in fandom. It was not the storyline of either movie that drew me back in--it was the character of Indiana Jones. Then, oddly, I became a Hanfan not through the Han I saw on the screen, but the Han I read about in zines. Could it be that women in media fandom are there strictly for fantasy fulfillment with a particular character? From what I've been able to deduce from the men in SF fandom, their primary interest is the adventure/plot of the story, not the characters. Is that what differentiates us--men/adventure vs. women/characters?))

Bev Clark's correlation between the Falcon's "peculiar dialect" and computer languages rang a bell. A computer program that runs on one type of computer may not necessarily run on another kind of computer. Even if both computers support the same language, each could provide extensions peculiar to that machine. I had never thought to consider these different versions of a language as "dialects", though.

Oh, well, I'll keep my first outing to SE to a minimum...till next ish--clear skies!

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April 13, 1985

I don't know why everyone always wanted their letters in the front of the zine. I know exactly where to find mine every time--way in the back. This time SE arrived at the beginning of spring break, but I barely got it read, much less replied to. Well, I did get a temporary full time job, so I guess I have an excuse. (Not to mention having a Blake's 7 zine to read... but anyway.)

This time I want to reply to myself on two items, since I've done further thought and/or research. First, I was fascinated to see Debbie Gilbert's opinion on the same Norman Spinrad column I commented on. It made a nice counterpoint, especially since it wasn't a reply to me, but a parallel development as it were. Between writing my letter and reading Debbie's, I had the opportunity to do quite a bit of research into mainstream fandom, mostly for my F&SF class at college. When it comes right down to it, Worldcon was really not the place to show the trilogy. In the mainstream fanzines I read, the most charitable opinion of media fandom I saw expressed was that it's one of mainstream's "recruitment media." In a way it may be true, but the converse is just as true; and media fandom did spring from mainstream fandom, transplanting most of its conventions entire. But as it stands in 1985, the two are separate entities. It wouldn't bother me to join a mainstream zine or two (they're free for the LoCing!), but I wouldn't try to discuss SW at any length in them. The possibility of crossover by individuals isn't necessarily followed by the possibility of merger of groups. In the past it did follow; the first printed fanzine (in the 1930's) contained a listing of all SF films made to that date, compiled by Forrest J. Ackerman. The split seems to have come with the New Wave, when SF writers first deliberately aspired to Art but the visual media failed to consistently follow suit. By the time STAR TREK came on, TV and movies were sci-fi, if not "skiffy", and not to be considered true SF at all,

regardless of how good they were or even how well they satisfied the pre-New Wave notion of SF. Mainstream and media are two different worlds now, and the SW marathon was invading mainstream's space, as the saying goes, at Worldcon. The Hugos are important, and we have nothing to gain by disdaining them.

I'm not sure how I want to respond to my analogy of race prejudice. It's more in the realm of intellectual prejudice, which can be an element of race prejudice but isn't confined to it. The attitude "I'm smarter than you are" can have any number of justifications; in this case it's "...because I like the more high-brow material." I certainly don't want to say this is the attitude of all mainstream fans; far from it. Is it Norman Spinrad's attitude? Well, I can't read minds, but my perceptions of his attitude are what made me angry. I don't approve of such strong rhetoric on a non-moral issue.

Now for the second part of Narcissus Revisited, I want to say a little more on the linguistics of the word parsec. Parsec is a coined word, a combination of parallax and second (for "parallax of one second"). Parallax comes into English from Greek (not "green") science through the French language. Second comes from Latin through French, as an adjective ("after the first") as well as a noun (which can be, interestingly enough, 1/60th of a minute of time as well as of a minute of arc). The assumptions we have to make if we believe that "parsec" is the "real" word the "real" Han Solo used become absolutely absurd on this level. Parallax is okay, being essentially a geometric concept which any sentient binocular race is going to arrive at eventually (it being the basis of depth perception as well as astronomical distance measurement). It would, of course, have a different term, Greeks being unique to Earth (Galactica notwithstanding). But "second"! There's nothing inevitable about the division of a circle into 360 degrees each divisible into 60 minutes each divisible into 60 seconds. A measurement of arc is needful, yes, but not this particular unwieldy system, nor its terminology. Finally, the combination of the two in

"parsec" is done by a thoroughly modern method akin to compounding but much more deliberate. As I said, it's a coinage, done by a specific scientist at a specific point in history on a certain planet. Even the concept is unnecessary--even for Earth it's only useful for measurement of the distance of the very nearest stars. If a planet's distance from its nearest stars is farther, it won't develop the concept at all.

Now, after all that, I must point out that the "real" word Han used could have meant "a measure equal to a distance having a parallax of one unit of arc from Corell," to paraphrase Webster, in which case, the "translation" was as accurate as feasible. So, what do y'all think?

Ooops, did I say "Elizabethan translators of the Bible"? I apologize to King James and anyone else whose historical sensibilities were jarred.

Another oops--I saw ROTJ again tonight (finally) and discovered my error in saying Ben was the first person Luke saw when he arrived on Dagobah. I hope that blunder didn't discredit my whole argument.

Sandra and Jeanine: No offense taken. But thanks.

The "my husband, my wife" is a side track, but here's my two cents. How else shall we refer to spouses? "The ol' man"? "The little woman"? Possessives aren't limited to marriage terminology. There's "my co-pilot"--does Han own Chewie? "My friend"--do Han and Luke own each other? And so on. The problem, of course, is the long history of abuses of the marriage institution. We have a right to be cautious; battered wives, for example, have a tendency to put up with it because they somehow believe a man has the right to treat his wife the way he wants. No one "owns" another human being. But the terminology is the least of society's troubles; the healing of society will result in the change of what terms need to be changed, not vice versa.

I like Jeanine's distinction of "power for power, or power for purpose." The former, she says, is harmful even to the wielders. It seems to me that, if we can assume the Emperor used similar techniques to turn Vader as he used on Luke, that he sowed the seeds of his own

destruction in doing so. His hold over Vader was Vader's hatred of him, and his fatal mistake was to forget that. Vader followed the Emperor as long as it was in his own interests, but when the Emperor attacked his own flesh and blood, there was no longer any reason for loyalty. (Remember, although Vader seemed prepared to destroy Luke if he wouldn't turn, that Luke sensed Vader's unwillingness to see him die.) All the poor guy wanted was to have his son with him, and since he couldn't imagine himself turning good, he of course would have to turn Luke evil. If that doesn't sound like love, consider that Daddykins hasn't had much practice at love for at least 20 years. It's the first stirrings of that which will soon break the Emperor's hold over him.

My pen runneth over, as they say: but one last thought. I wondered for the first time tonight how DV knew Luke had built a new lightsaber? Of course, he knew Luke needed one, because he'd personally sent the old one into irretrievability. But for all he knew, Obi-Wan had a stash of sabers somewhere. Could he just tell it was a new one, or is there more to it?

Thus indicated, I repeat: "There's a fungus among us!" I like the Old 'Shroom as much as anybody, and I'll tease him if I want, so there!

Fly casual!

## Luke Lust

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April 12, 1985

Hello all--I'll get straight to the comments.

Jenni: Hi! I love "1776", too. More importantly, where can I get some Luke porn!? Pant, pant!

Rose (and all "Blade Runner"

fen): I like the movie, too, but not as much as I liked the rough cut. It was positively criminal what the "powers that be" did to that movie.

Barbara T.: Wonder why I bother to write LoC's--I ought to just point to yours and say, "What she said!"

Mary: I'm SURE you, Jenni and I could take care of Luke's virginity (happily; heh heh heh), but there's three of us and only one of him, and, uh, err...better stop that train of thought before Cheree has to change the zine's rating! Lech, lech, lech.

Bev: I agree with your remarks about the Falcon's "peculiar dialect". I've seen many variations in computer languages and operating systems and have commented several times, "That's a weird version."

Pam and Barb: Sorry I had to move, but glad we got together before I left. Oh, well, it probably would have confused everyone no end had we started writing three-person LoCs.

Mickey: Yeah, why is it OK for Han to scream and not Luke? And add one more vote for Duncan Regehr as Anakin/Darth.

Tim: The biggest problem with using established songs in futuristic settings is that these songs carry a lot of emotional baggage around with them, and invariably remind people of specific places and times (e.g. AMERICAN GRAFFITI). Regarding "V", I had a bad feeling about it at Worldcon, just from hearing one of the executive producers talk. Mundane to the max and a jerk to boot. My ROTJ erasers do glow in the dark--but don't erase too well. And I want a RUNAWAY robot spider, too!

Maybe we ought to find out how much it would cost to do ROTJ on radio and then try to raise the money somehow. Does anybody have any ideas?

Regarding Norman Spinrad's feelings/comments about SW and media fen: I alternate between (1) thinking he ought to be shown the error of his ways by actually (horrors) meeting and talking to some of us (or reading what we write); and (2) wanting to hire the A-Team to redecorate his house.

TEMPLE OF DOOM racist? Gee, really? I've gotta agree with Mary Urhausen; I'm part German and part French, so I guess I should've been REALLY outraged

at RAIDERS. Also must agree with Jeannie Webster (Force knows we've discussed this over the phone at all-too-great length). The dinner scene showed that the villagers' fears about the palace's evil were true--that the Maharajah and crew were The Bad Guys, not everyone in India. The villagers were portrayed as good, hard-working, religious people who loved their children. Is that racist?

Back to my question about why fandom is so overwhelmingly female: perhaps another reason is that females are more willing to work at something with no hope for monetary reward. Despite the best efforts of everyone, boys are still raised to think about the bottom line. I'd still like to hear more of everyone else's thoughts on this.

And to clarify a comment I made a few issues back: when I said Luke was the hero, I didn't mean to imply Han wasn't one. Of course, he is, and so's Leia, Chewie, Lando, the droids, the Ewoks, the Three Stooges (hee! hee!) and the rest of the Rebellion.

Well, keep up the good work, Cheree (even if my copy did have the middle four pages in backwards). ((Ed: Whoops! That must have been a result of all of us talking about fannish happenings while we were collating--the hands moving faster than the brains!)) Are you going to print more pictures of fen? And thanks to everyone for toning down the heated debate--it's so much nicer. SE#7 was a positive delight to read.

See everyone next time--till then, may the Force be with us all!



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April 18, 1985

Jenni Hennig's article on the Jedi is very thoughtful, with its interesting comparisons to medical profession, Pern dragonriders, and the like, emphasis on use of a tool, rather than dwelling on the nature of its power. I don't really think there's enough material in the movies to formulate a scenario about how the Jedi worked when they were a going concern rather than hunted fugitives, so the subject is wide open and (until Lucas takes up the subject more thoroughly if and when in the first or third trilogy) will remain so. This means fewer restrictions, but more work, for the writer, and Hennig is clearly willing to put thought into her Jedi background.

Have recently re-seen ROTJ, since LFL has so kindly re-released it. Curiously, or perhaps not curiously, I enjoyed it much more this time than during its initial release, even though that was far more exciting. There are perhaps pleasures in having an imperfect memory, in rediscovering something like this after an absence. One point occurred to me: During the duel between Luke, Palpatine and Vader on the Death Star, Palpatine foolishly taunts Luke with his imminent fall to the Dark Side, which is all but visibly the impetus that prevents Luke from losing all control at several points. It's the least intelligent thing Palpatine could have done, and detracts considerably from his supposed character as someone who could ever have taken and held power. I wonder if Palpatine might not be verbalizing consciously here, but thinking, which Luke "hears" at this particularly Force-sensitive moment, with the clarity and impact of speech. (I'm ignoring little details like the Emperor's mouth moving--from Luke's POV, Palpatine is speaking, and therefore his mouth moves; mental expectations account for it...or something.)

Another insight has to do with Luke, Vader and Palpatine also: this is the classic triumvirate of youth, maturity and age most usually presented as the maiden, mother and crone



faces of the goddess. Surely men need not lack the same distinctions, though the only example that's been presented to me so far isn't necessarily complete: youth, warrior and wizard seem less a set of inevitable stages than, in the warrior and wizard, often-opposed skills which may be mutually exclusive. Anyone else have thoughts on this? At any rate, the three figures outlined in black against the blue throneroom are a dramatic picture full of resonance.

Have recently seen *BLADE RUNNER* and *WITNESS*, which are opposites in many ways but both fascinating films as well as vehicles for Harrison Ford, whose gallant simplicity (deceptive simplicity) adds to both. Loved the moments of Ford planning wood and otherwise doing carpenterly things. I won't say movies aren't good at fooling you (that's their business), but it's nice to know there's a real craftsman pretending to be a real craftsman, sometimes... And the house-building sequence in *WITNESS* is just tremendous. It's odd that BR caught a lot of critical flak for having a "routine cop story" combined with a lot of "art film" signals, while *WITNESS* is receiving acclaim for doing approximately the same thing, except that that noncop element has less SF glitter and slower pacing. I honestly don't think the "foreign" cultures, whether replicant, future, or Amish, were of significantly greater or less foreignness in one film or the other (at least to the urban, modern viewer); and the emphasis on visual imagery, balance of shoot-out plot and love plot, and such things, were similar, even if the specific content was vastly different in the two movies. BR is perhaps more hackneyed in the storyline Hollywood picked out of the Philip Dick book, and *WITNESS* has more traditional pictures. I suspect BR scares us with the spectre of having to cope with the sort of urban corruption we (unhappily) have learned already to take for granted in order to preserve our sanity. What with one thing and another, *WITNESS* is the more subtle film, in more ways than one.

Annie Wortham: Aww, I thought the picture with the antennae was cuuute! Don't be ashamed of your antennae (no

matter whose father is responsible for them). And a respectful snicker to Mary Keever's notion that Luke has lost everything but his virginity. C'mon, how can you be sure? Ooops, don't answer that--but good luck.

Bev Clark: You are now talking over my head, but you're certainly flying. Keep it up and I'll try to track you... The uncertainty of free will is one of those questions that doesn't, to my mind, have an answer, and is therefore recreational for discussion. Getting down to matter and energy being different forms of the same thing, well, of course, we're all made up of the Force, which simply is all the atoms and all their relationships! Isn't that what the "surrounding and binding us together" line is a rough expression of? I'm reminded of the joke in which someone says, "It surrounds us and binds the universe together? That's gravity!" Plunging from the sublime to the ridiculous (which seems better-connected than usual here), this is part of the truth, gravity being another major aspect of the Force, or rather, of the matter/energy interface. If that's not what Lucas meant, intuitively or otherwise, as his concept of the Force, well, it'll do until the real thing comes along.

Good to see the remarks by Joseph Campbell that you and Maggie quoted. The note that movies are now carrying the lines of thought previously supported by literature is a good one. Movies certainly present a parallel to literature in presenting ideas, though I doubt verbal story-telling (as opposed to picture-and-sound storytelling) will due out. The bard is older than the theater, and I suspect the logistics (bards are a lot cheaper) is only one reason for that. By the way, I hope you and Maggie will include your lists of the ten best SF movies in future letters to SE.

Debbie Gilbert: Lack of realistic politics is very evident in the SW saga, true--that just isn't the kind of story Lucas is telling. I miss the depth some Alliance vs. Empire interactions other than battles would have given (and fan fiction that can show such things delights me) but the personal, character-centered story is SW's

strength and what lifts it above its chosen space opera genre.

Picking up on your mention of the Jedi as guaranteed keepers-of-peace, known to be incorruptible, this does fit with the extraordinary status of Vader as a "fallen" Jedi--perhaps the Emperor liked to show him off as proof of his power over men's minds, as much as for Vader's own talents. He wasn't hustled off the Imperial stage after betraying the Jedi, which might seem a more practical course by way of hiding the evidence and also getting rid of a dangerous weapon. So it's possible Vader's turn to the Dark Side was (for a full-fledged Jedi, if Vader was one) unique. Aside from that, the Jedi being generally incorruptible would account for their being killed off rather than discredited, disowned, or simply thrown out of their jobs by the new Emperor, when he wanted to get rid of them.

Brayton and LaVasseur: Regardless of the medical definition, I suspect popular terminology will consider as "twins" any two children born of the same pregnancy, whatever their genetic relationship. You're right that the differences between identical twins, fraternal twins, and half-siblings of whatever birth order, can be important in discussions like this, and the relationship should be specified any time we're getting technical. I doubt, however, that Obi-Wan was being particularly technical, so half-siblinghood for Luke and Leia seems to be a possibility, still. As a couple of other letters pointed out, that possibility implies a different social set up than the (admittedly more likely) assumption that the two are simply fraternal twins.

Laura Virgil: RAEBNC--too good a letter not to mention, though. Mostly, I just agree with it.

Marlene Karkoska: That's a nice defense of Luke, something I'm glad to see even if I didn't have energy to do it myself. Some of it's a bit picky, but then, this has been made a picky subject. Another theory to account for the published differences in the twins' ages is that one or the other (or both) has a different age-of-record than his or her actual age. Suppose the Larses moved out of

Mos Eisley with a twelve-year-old Luke, and immediately settled into their new homestead with a "thirteen-year-old" Luke, for instance? Or Leia may actually be twenty (instead of eighteen or sixteen) in ANH, matching Luke's age then, which might account for a little of her maturity and experience at ostensibly a very young age for a Senator. If she hadn't been adopted by the Organas immediately on her birth, but later, this sort of age-juggling might just be possible for her, too.

Tim Blaes: I think you're right that futuristic music is not the only choice for a story set in the future. Beyond the gosh-wow SFX trappings, the stories have to be about people with emotions, in situations analogous to those given in folk stories already--as you point out. Have you heard, by the way, the song by Queen which retells the old SF theme of near-lightspeed time disparities? It's very old-fashioned, ballad-like music (especially for Queen), and the content had me howling for days after I listened to the words for the first time. The title is "'39", and came out in '75 or so.

Sandra Necchi: There are other "sides", in SW proper, to the political conflict than simply Rebel/Empire: the traders, the underworld, the aliens, all represent interests which have their own needs, which may aid either the Alliance or the Empire, or ignore both. Maybe the Alliance is doing notably better in ROTJ due to the addition of a lot of Mon Calimari personnel and equipment, say. Ackbar's flagship seemed to have a lot of his compatriots as crew; it could mean a major political gain if the Alliance has open support from a planet or system (or whatever), perhaps from outside the Empire. As with the normal functioning of the Jedi, I don't think there's enough evidence to pin down anything definite about the status of extra-Imperial established groups, but we can speculate... Though the background is epic, SW is presented as the close-up story of a few individuals, meaning that personal motivations must indeed stand in for large-scale political issues in the story structure, as well as the personal and political being mixed within characters' individual motivations. Similarly,

the appearance of a few seemingly-organized aliens can be interpreted as outside political support.

Jeannie Webster: Certainly the major SW characters are based on stock stereotypes (or archetypes); this is why we are drawn to them initially. I think, though, that we enjoy them the more for their individuality, for the ways they depart from given stereotypes, as well. The tension between fulfilling one set of expectations without fulfilling it too well--without boring us--creates beautiful story interest. Leia as a sharp-tongued sharpshooter inside the long white dress...Luke who wears black, not white, into his climactic battle...Han who unheroically whines that "it's not my fault", between moments of heedless self-sacrifice for his comrades...Obi-Wan who wrangles, instead of kowtowing, to his old teacher Yoda. Leia, who has to fulfill two sets of expectations anyway (storybook princess and spunky female sidekick/partner) has always confused the most people, but she has been interesting from the first.

Heinlein's juvenile SF (and some of his other books) frequently pairs a young, naive hero with a (relatively) older worldly-wise hero, so the pattern you describe has roots in more than war movies (not that the Heinlein juveniles are all that different in spirit, usually).

## Spirited

## Defense

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April 14, 1985

Greetings and Salutations!

"The Private Life of a Jedi" --Nice article. Good compact edition of thoughts and ideas. Congratulations. Anger, fear and aggression were said to be

of the Dark Side. But that would not necessarily mean that all emotions were, right? Maybe that has just been assumed.

Jeanine Hennig: (Barb) I was discussing the famous "I know" with someone recently and I pointed out that this is really Harrison's fault. If Han had said, "I love you too" like he was originally supposed to, there would be no problem. But I know what he said was not meant to hurt Leia; all I have to do is watch his face and listen to his voice. It was a purely spontaneous statement and I think he not only acknowledged her feelings, but his own as well. His "I love you" in ROTJ was also spontaneous, and therefore I think they came from the heart. (Leia turned the tables rather neatly in ROTJ, but he didn't seem to mind.)

Rose Arnold: (Barb) I'm with you. BLADE RUNNER is one of my all-time favorite films, ending and all. My only disappointment is that there wasn't more development of the Deckard/Rachael relationship. They might have put some of that on the video-cassette instead of the extra violence.

Bev Clark: (Barb) If one wants to view STAR WARS on a strictly cartoon level, one can do that. But if one wants more in the way of characterization, that is there also. The characters reveal more from their actions or their facial expressions than they might through several minutes of heavy dialogue.

Mary Urhausen: (Pam) I guess somewhere we missed the boat. I probably should have been insulted that Belloq portrayed the French as unscrupulous, greedy and power hungry in ROTLA.

(Barb) Thank you for your spirited defense of George Lucas (not that he needs any, but it never hurts). Let's look at it this way--if not for him, there would be no SW films, no SW fanzines, SW letterzines, and worst of all, nothing to complain about!

I think working elephants in Asia are treated rather well, once broken in. Roger Caras' book "Sarang" goes into that process in some detail.

Susan Henderson: (Pam) "The Cult of the True Imperial"? I love it! Believe me, I almost laughed myself off my chair when I saw it. OK, back to letter 5



I also said Ozzel saw Piett as a "viable, if less experienced, rival with more common sense." You don't have to defend Piett's honor with me; I was complimenting him and I'm a rebel sympathizer! I totally agree with you about Ozzel, and I still stand by my statement that Veers is a pro; I'll add Needa to that list. But it still doesn't win me over to the Imperial side.

(Barb) I think my statement was valid as far as it went, but I wasn't talking about Piett per se. I was referring to Imperial officers as a group and my next statement was, "I said most of the officers were incompetent, not all of them." Perhaps incompetent was a poor choice of words. One can competently do the work of a corrupt system. I can't see any reason to change my view of the Imperial leadership or of the Empire in general. I have nothing against Piett; at least he knew scum when he saw it (the bounty hunters, not the rebels).

Carole Regine: According to the NATIONAL GEOGRAPHIC book "Splendors of the Past", a dagoba is a Buddhist shrine. There is supposed to be a shrine inside containing some relic or sacred symbol of the Buddha. It has three tiers and a dome.

Marlene Karkoska: Another thought on stories geared to children; if Disney is strictly for children, why do so many adults go to Disney movies unescorted?

(Barb) I liked your letter. Well said!

Re: Marcia's two questions, I got confused by the first one (Marcia, what were you referring to in the second part?). Vader may simply have assumed Luke was aboard the Falcon, without bothering to check it through the Force. And, as you say, maybe he hadn't the faintest idea where to find Luke, otherwise, so simply took the most expedient route. When Luke turned out not to be on the Falcon, he just went to Plan B. In my opinion, the Emperor sensed a disturbance in the Force before Luke went to Dagobah. And, his next line is "We have a new enemy--Luke Skywalker."

It could be that everyone has a Force-aurea, but that of a Force-user or potential Force-user is different. Therefore, Vader would have sensed Leia on

the Falcon and thought it was Luke.

Isn't it odd that both Vader and the Emperor all through TESB refer to Anakin Skywalker as if he were someone else? It's my feeling that Anakin was just beginning to come alive in TESB; many of Vader's actions in TESB don't make a lot of sense unless he were waging some kind of inner struggle. Read IN A FAR-AWAY GALAXY. It answered a lot of my questions.

Whoops. I'd just assumed there were nine stories all along. Thanks for clearing it up.

Sandra Necchi: (Barb) Glad you changed your mind about Han in TESB. But don't sell ROTJ short. It's really a wonderful film. In my opinion, what happened with Han and Leia wasn't sad, but wonderful. They were slowly but surely coming to an understanding and I think it would have occurred with or without the events on Bespin.

Han is very sweet in ROTJ and I really like him that way. He smiles easily and often, he just seems so happy to be alive, and his joy in Leia is wonderful to see. He isn't afraid to show that he loves her, and is very protective, just as he was in TESB. In the scene on the walkway, when he said, "I'm sorry", he is very vulnerable at that moment, all his defenses are down. He chooses to leave himself open to possible hurt.

(Pam) Come on, people! One of our computer employees is an "India Indian". His only comment on TOD was, "How could anybody take that seriously?" I was in the room with him, I saw the look of disbelief on his face to think people could be so gullible.

Terri Black: (Pam) That's Spinrad's problem, not ours. I happen to be able to enjoy both forms of SF&F.

(Barb) I don't mean to quibble, but Luke saw Yoda first when he returned to Dagobah. (OK, so I quibbled!)

Well, my opinion of Norman Spinrad has dropped several more notches. I read a great deal, but not exclusively SF; I think I can safely say that if not for my interest in SW, I would not have read any SF&F at all. If Mr. Spinrad would prefer that "media" fans (whatever they are) not louse up his Worldcons, I wish he would just say so.

Jeannie Webster: (Barb) You made some very good points on TOD; I only wish I'd thought of them myself.

I think it's neat that the village elder had so much confidence in Indy, whom he'd only just met. Of course, he saw the whole thing as divine intervention ("It was Shiva who made you fall from the sky"). But the final outcome depended on Indy's actions, which could not be pre-determined. So he must have seen something in Indy he felt worthy of his trust, which makes him a pretty good judge of character.

In case anyone wants to know, we think WITNESS is marvelous!

## Mind-Games

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April 17, 1985

Greetings, Earth-People!

Just had to throw one of my cats outside. I read somewhere that Poe did some of his best work with a cat looking over his shoulder. If he'd had a cat like T'Poww, we would have never heard of him. When she wants attention, she wants it now! If I push her off, she'll just go and purr in my mother's ear while she wants to sleep. Could be worse. At least Kzin isn't trying to live up to his namesake.

Jeanine Hennig: There could be a point, as a Jedi apprentice gains a stronger potential to manipulate the Force, when he reaches some sort of catharsis, a point once passed through that cannot be passed again. Sort of like puberty; you never go through that twice, do you?

And, yes, I do watch the DUNGEONS AND DRAGONS cartoon show. It's one of the best shows on the air, Saturday morning or otherwise. I just hope to see more quality animation

on Sat. morning. If the EWOKS cartoon show is anything like the Marvel comic, then you can forget about that one. While we're on the subject of Sat. morning programs, does anyone fondly remember LAND OF THE LOST? I hope it's in syndication, somewhere. ((Ed: We get LOTL afternoons in Dallas on one of the independent stations. Of course, being perpetually at work, I don't get to see any daytime TV unless I'm home sick or something. And speaking of good animated shows, how about the venerable JONNY QUEST? That was my favorite show when I was 10 (boy, does that date me, huh?!). I also rather enjoyed THE HERCULOIDS at one point in time, too.))

Barbara Tennison: In the Marvel SW comic, during the years between SW and TESB, they presented something of a robo-phobic society. One character was absolutely stunned, initially revolted, when his droid called him a friend. Cyborgs seemed to be despised, for some reason. I have no idea what could cause such wide-spread attitudes.

Chew on this one. Leia is a partially trained Force-user, but she doesn't know she's trained and isn't aware of what she is doing. What if Bail was either a Jedi or knew enough of the Force to train Leia in some functions of the Force? Leia may only remember some "mind-games" her dad insisted she practice as a child. But those "mind-games" may have helped her communicate and debate (skills that would be of enormous benefit in the Senate) with an effectiveness beyond most people. Her reasoning and strength of will might also be augmented, thus she was able to resist Vader's mind probe. Even if Bail couldn't give her any Force training, he knew he had a special child to raise. I'm sure that he used everything at his disposal to give Leia the best education, training and life experience possible. We know she's a good shot and can ride a mean speeder bike. I wonder what else she can do.

Mary Keever: All you can say about my letter is that it's hysterical? Actually, I was hoping you'd say a lot more. And how do you know Luke's a virgin?

Lin Ward: Who would the Falcon sound like? How about

Lauren Bacall?

Bev Clark: Sounds like God plays dice with the Universe, after all. No big surprise to me. There seem to be enough solid rules to keep things from falling apart, but I'm sure that S/He would be bored with a totally predictable reality. There would be so few possibilities that way.

Mary Urhausen: If I had the technical skills (and I believe I could acquire them), the money and financial connections, and the same creative crew to back me up, then I could make a film as good as STAR WARS. Even with my poor spelling. If it would be as successful is another matter. We should consider, however, that much of Lucas' success may have as much to do with timing as anything else. If STAR WARS had come out five years earlier, or five years later, it might not have struck the same nerve in this country. It was what we needed at the time.

How do I feel about being the only male in this letter-zine? Damn conspicuous, that's how! Like a black dot on an all-white canvas. Sometimes I wonder if this is just a front for some dark, secret amazon society, and that any moment I'll be grabbed, lashed to an altar, and my pancreas ripped out as an offering to some pagan goddess. Other than that, it's quite interesting. To tell the truth, I don't like most men. But the few men that I do consider my friends are fans of some sort of other, and I'd like to see more of them in media fandom.

Debbie Gilbert: I wasn't disappointed in THE EWOK ADVENTURE, but I think it could have been a damn sight better than it was. The acting wasn't so hot, especially the parents. I'm not too sure about the direction in general. Mace was something of a jerk kid, yet he was still presented as something of a hero. Luke Skywalker is a paladin by comparison. And they never did explain how the family got off Endor, if they did. And those "Tinkerbell" creatures were a bit much. This is for the kiddies. ((Ed: I've been a bit puzzled by the lack of comment on TEW. Did anybody out there see it? Or were most of you like me--taped it for posterity's sake, but left the room to do more interesting activi-

ties like fold clothes? Myself, I thought it was pretty badly done, production-wise. The SFX were shoddy, it was too long and drawn-out, and the acting/direction was painfully bad. Opinions, anyone?))

LaVasseur & Brayton: If Luke and Leia were fathered by two different fathers, they are still twins even if they are not precisely fraternal. I once read an article in some science magazine that told of a third type of twins, but I didn't completely understand the explanation. On top of that, someone told me that there are five kinds of twins. Tell me, isn't it possible that the original egg could divide before fertilization? And what sort of twins would they be if they were fertilized by two different fathers?

I think this Shelley Swan stuff is a hoax. If it is, I'd like the originator to stand up and take a bow. It was a masterpiece of weirdness. If it isn't a hoax, then I still want to know if she's on drugs.

Michelle Malkin: Thanks for the tid-bit on Leia's possible use of the Force in ANH. Wish I had read that in time to include it in my LoC to SCOUN-DREL. Brin wanted to know where the clues were that pointed to Leia being the Other Hope.

Kruger struck me as being a washed-up, has-been who was probably a renegade. After the Organian Treaty, I bet half the Klingon Fleet went "renegade," but Kruger may have more of a reason than most. I like Maltz also, and hope to see him in TREK 4. My favorite ST episode is "Devil in the Dark". When I think of all that ST is supposed to stand for, somehow this episode comes to mind.

I've seen the first issue of the Marvel EWOK comic. I hate it. It's in the same league as Richie Rich and Hot Stuff! It really hurts to look at it!

Sandra Necchi: The asteroids in our solar system are not lightyears apart. The Solar system itself isn't a lightyear in diameter. I'm no astronomer, but how do you know that some other system's asteroid field couldn't be considerably denser, especially if the catastrophe that caused it was relatively recent?

Jeannie Webster: Before ROTJ, when I was hoping Luke might take Leia to visit Dago-

bah, I would have liked to have heard Leia say something like, "I hate snakes, Luke, I hate 'em!" or even "Snakes. Why did it have to be snakes?" Then I would have found some way to give Han one of Marion's lines, like "I always knew someday you'd come walkin' back through my door. Something made it inevitable." The obvious implication might cause some fans to adjust their perspective of these characters. (There has to be some reason R2 and 3PO were on the wall of the Well of Souls.) I just wonder what line we could give Luke, just so not to leave him out. Maybe Short Round was Luke, in a past life. ((Ed: How about "You and I are verra much alike!"))

"Fat Chester"? I caught a glance at a young Harrison Ford in an episode of IRONSIDE. He was skinny as a rail. Are you sure it wasn't some other Harrison Ford?

Sonia Blodgett: I also consider Leia is the strongest of character in the Saga so far. That's why I really don't consider her a candidate for the Dark Side. However, she may have one weak-spot--Alderaan. Just how does one deal with the destruction of a planet? Is Alderaan a wound healed over, or is it just so numb that she can't feel that it's infected?

Maggie Nowakowska: I've always had an eccentric reputation. It's what nearly got me killed in high school. I could recount enough anecdotes to fill a book by Paul Zindel or maybe Stephen King but this is a SW/SF letterzine, not Tim's gripe-zine.

I suppose some of you have seen my ad in the back of this zine. What does Tim want with the British SW comics? Well, aside from the slightly different format (larger pages, no color), I've had this project in mind for some years now. Because they are larger and in b/w, they would be easier to blow-up to poster-size, using an opaque projector. Without going into the construction details, I want to go to a few conventions, maybe even Worldcon, as the Marvel SW Comic #38. I've not seen too many comic books in costume competitions as of late. Since no one has answered my ad, I must assume that none of you have the issues I want. But do any of you have any idea how I might

latch onto these particular British comics? I can't reproduce from the regular comic because it just doesn't have the detail I need.

Just saw LADYHAWKE with my mother. I enjoyed the movie as a whole, but my mother is something of an armchair history buff, and she commented on how authentic it seemed to her. Navarre's steed, Goliath, was a true Destrier war horse, or as close as they come in this modern world. Rutger Hauer was about as dashing as they come, Michelle Pfeiffer was radiant, and Matthew Broderick was fun to watch. LADYHAWKE should receive a major Oscar nomination, but anyone want to take bets that it won't get one?

I enjoyed CATSEYE very much, but I know one close friend who hated it. Me, I thought it was about time they did a movie with a cat as the hero. Most cats in TV and movies are either one color or orange tabbies, the reason being that it's easier to find stand-ins that look exactly alike. I think the cat in CATSEYE was a Main Coon cat, one with a very expressive face and superb acting ability.

The only thing I wish they had done differently in BABY would have been to not make the title character so cute. The mini-series SPACE has too much useless space in it; I really don't care who is having an affair with who. Also, I'm not sure about the value of fictionalized retelling of the space program. Coming soon! SPACE II; J.R. Moves to Mars!

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April 22, 1985

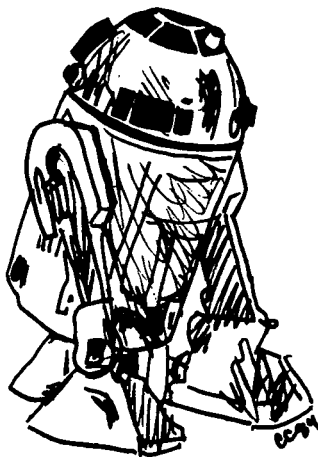
Mary Keever: I recall reading somewhere that Luke's nickname, "Wormie", had been GL's way of drawing yet another parallel between Luke and King Arthur, whose childhood nickname was "Wart." I don't recall if this statement had been made by Lucas, by a Lucasfilm employee, or if it was just a prozine writer's guess at GL's reason for the nickname.

Barbara Tennison: I was very impressed with the way that GL presented his non-human characters as individuals. Adm. Ackbar's reaction to that Star Destroyer's crashing into the Death Star seemed so different from the reactions of his fellow Mon Calimari. As his bridge crew cheered, Ackbar slumped back in his command chair. I couldn't help but think of him as a person who was gentle by nature; a war-weary commander saddened by the cost of victory in terms of sentient lives on both sides. Like you, I found it heartening to see non-humans in high positions. I still smile whenever I think of Luke's surprise as he'd realized that that funny-looking little green guy was The Great Jedi Master he'd been searching for.

Tim Blaes: ROTJ has just been re-released in Philadelphia and, on my latest viewing, I finally spotted the female Mon Calimari. Well, she seemed to be female, but can we be sure that the M.C. share humanoid sexual characteristics?

Who was it who'd asked if anyone had noticed the attention Luke had given his bionic hand while Palpatine was zapping him? (Debbie Gilbert?) Yes, for a moment, it did seem that Luke's artificial hand had been giving him the most trouble in that scene. Perhaps bionic parts are more vulnerable than flesh and blood, and perhaps this is why Luke survived an attack that had killed Vader.

Michelle Malkin: Yoda didn't strike me as warrior material, either. Luke's belief that Yoda had been "a great warrior" had been an assumption, probably based on the fact that Yoda had been Obi-Wan's (a warrior's) teacher. A comparison between Yoda's and Obi-Wan's



attitudes toward war and weapons shows an interesting difference between Luke's teachers. Obi-Wan seems very impressed with lightsabers while, in TESB, Yoda tries to discourage Luke from taking his weapons into the tree cave. Yoda tells Luke that what he takes into the cave is what he'll find inside. This seems to echo the pacifist aphorism, "Live by the sword, die by the sword." Notice which Jedi Master died by the lightsaber and which one died in bed. I'm not trying to make a moral judgment against Kenobi--I think it's often a good and honorable thing to "die by the sword"--I'm just pointing out the difference I saw between Kenobi and Yoda. This difference suggests to me that while all Jedi may have been sworn to protect Galactic peace, their methods of guaranteeing peace and justice may have depended, to some degree, on individual belief.

Laura Virgil: Thanks for a calm, sensible and fair defense of both Luke and Han. You're right, Laura. Although it takes a person of "worth and character" to use the Force in the proper, Lightside way, one need not "have the Force" in order to be a person of worth. Since you'd once been involved in Star Trek fandom, I'd like to ask you a question: Have Spock's telepathic powers and greater physical strength caused any Trek fans to argue that Vulcans are more worthy/more interesting/downright "better" than humans? Has any segment of ST fandom insisted that Kirk possess Spock's abilities, rather than praise the human Captain for all his own fine abilities? In short, is there a Character War in ST fandom that parallels the Luke vs. Han issue? (Sorry, Cheree...I agree that we shouldn't have lengthy discussions of non-SW topics in SE. I'd just like to have Laura's brief answer as to whether or not this parallel exists.) ((Ed: I can answer your question partially, though I'll say first thing that I've been out of ST fandom since 1978 and things may have changed. At one time there was a faction of ST fandom that seemed to think exactly that--that Vulcans were superior to humans in every way, that Spock was the "messiah" of Vulcan, and that Kirk eventually was forced to go to live and study on Vulcan in order to

learn to live the "right" way. It was all based on a series of stories called "Kraith" begun by Jacqueline Lichtenberg. I didn't agree with it then and I don't agree with it now. I don't know if this faction is still active in ST fandom. Does anybody else have input on this?))

Jeanine Hennig: Enjoyed "A Treatise on the Jedi Order". I find my views are very similar to yours, although we'd disagree on one major point. I'd intended to write a long message concerning your article, then decided to wait until you've published Part Two. You might answer my questions in the second part. Meanwhile, thanks for writing an article on a topic that fascinates me.

Regarding your comment (in your letter) about whether or not a Jedi who's "passed his test" is immune to Darkside temptation...I prefer to think that there is no guarantee that a Jedi will remain on the Light Side. I am not among those who see signs of darkness in Luke, but placing him "above temptation" (giving him immunity to the Dark Side) seems to make him more than--or less than--human. I think it's very unlikely that a Jedi who's "passed his test" would fall to the Dark Side, but so long as a Jedi remains a flesh-and-blood mortal, I think it's possible for him to be tempted and to "fall."

## Force

## Potential

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April 25, 1985

Just a few comments based on SE#6 before I get into #7 at more length (and the editor has a heart attack...).

Maggie Nowakowska: Thanks for calling for more consideration of Leia, especially given what's been revealed about her background in ROTJ. I do agree that the emphasis on her so far has neglected political reali-

ties, but then even for sf fen it's sometimes hard to think about a woman in such a political position and the possible story ideas there. Maybe the influence of Geraldine Ferraro just hasn't been showing up yet (it will show up in fiction and discussion--won't it? Please?!)

Jenni: Thank you for defending Luke's decision to go to Bespin. It might not have been wise in terms of his own training at the time, but morally it was the only thing he could do. Sometimes lessons have to take second place (and as you indicated, what takes first place can turn out to be a lesson also).

Elsie Bartok: The "only a movie" line also seemed to me to be brought up by people trying to tone down the overheated discussions occasionally; there are people in the discussion who get extremely dogmatic about certain points of view and condemn others with different interpretations, which is to my mind extreme overreaction worthy of an important political or religious fracas. It's hardly appropriate for a work of fiction intended as entertainment. Being involved isn't the problem--religious-style fanaticism is.

Danaline Bryant: You quoted extensively from a mainstream sf zine about Maggie and Bev at LACON, but YOU DIDN'T IDENTIFY THE ZINE! PLEASE DO SO, ASAP!

Marlene Karkoska: As far as I'm concerned, you've more than adequately exploded the idea of Han as secret Jedi. Much as I like Han, and wouldn't mind seeing him as a Force-user after the events of ROTJ (one of Luke's recruits?), I've gotten more than a little tired of the secret-Jedi bit--it turns me off reading a story as soon as I see something along that line. Which is a pity, because some of the stories are well done. But they've joined most Imperial stories in limbo, for me.

Melody Corbett: I always assume Luke couldn't see in that helmet because he's too short for it to fit properly (Leia did ask if he wasn't a bit short, after all!). As for Anakin, I figured he meant with his eyes unobstructed by the lenses of the helmet--the lenses might or might not have affected his sight in some way, but if nothing else, they'd be a psycho-

logical barrier, perhaps the equivalent of mirror sunglasses which put a definite wall between wearer and others.

On to #7:

Jenni: In your article you made an excellent distinction between those who have potential to use the Force and those who can concisely use it (or have that potential if properly trained). And I'm sure if you went through fanfic mentioning Jedi you'd find a fairly varied list of talents associated with their use of the Force. Also like your idea of Jedi of the Grey. Seems to me I've seen something mentioned along that line but can't remember where, or even if it was fiction or discussion.

Mary Urhausen: Your suggestion that men might be more sensitive to ridicule as media fen is interesting. In the local sf club, there's considerable disdain for media fen generally, though both men and women are involved in media fandom who are also club members, but the antipathy seems to come more from men than from women (antipathy toward any kind of costuming is also heavily male, in the group, and this concerns sf costumes for stage as well as media costumes for hall or stage. Wonder if there's a connection THERE?)

Sally Syrjala: At first glance I'd agree totally with you about "the ideas of all the peoples (being) treated with care" as a way to peace, but not for long. What about the "idea" that a particular way is the only right way, which not only can but SHOULD be forced on everyone else? Should the Nazi attitudes on racism and antisemitism be given the same care as the open acceptance of all people taught by Martin Luther King? Should Phyllis Schlafly and Jerry Falwell's ideas be given the same cherishing as the ideas of Gloria Steinem and the various clergy who teach tolerance of difference? I don't say these ideas should be censored. They need to be listened to, and they need to be answered clearly and strongly by those who TRULY care about ideas and about people.

Susan Henderson: I'm 40, too, but I've never been an Imperial fan. The only Imperial fen I know personally around here are in their early 20's (one of them is also a rabid Han

fan--and Fordfan generally). How many Mature Fen are out there who prefer the Alliance to the Empire? As for kids considering shots as torture (hence the appropriateness of the droid in ANH)--hey, at my age I STILL consider them torture! As a needle-phobic I cringed with Leia every time I saw that scene!

Thekla Kurth: I agree with you about the Indy films versus SW. Definitely a lot of the fun with SW is the digging and discussion.

Pam LaVasseur and Barbara Brayton: Agree with you wholeheartedly about "terrorist."

Laura Virgil: Bless you for your comments on the importance of the various individuals, and questioning of "having" the Force as determining a character's worth! Also much enjoyed your discussion of Luke as Jedi and what a Jedi is supposed to be. As for the dictionary of references--would LOVE to see one! Any fan or fen out there with the ~~massive~~ interest and time to work up at least a draft version?

Michelle Malkin: The Space Slug or Salacious as the Other ...hmmmm, much as I like Salacious, I think I'd have to lean toward the Slug here. It does have some faint overtone of Shai-hulud and the God-Emperor.

Jeannie Webster: As for the banquet scene in TOD, I took it the way you did, as a tip-off that things weren't right. Indy could be expected to pick up on this. Normally I'm fairly sensitive to racism (at least I think I am), and I didn't see it in TOD--what I saw there was a reasonably modified version of the truly racist films of the 30's. What got to me was the graphic scene of the victim lowered into the lava. It could have been done much more effectively by cutting to faces at the rim with screaming suddenly cut off on the sound track--there's a lot to be said for letting the audience's imagination do the work! But then I'm not a devotee of violent films generally, so what to me seemed overdone might fit right in with what audiences supposedly expect--any comments from viewers of FRIDAY THE 13TH, SCANNERS, etc.?

Terri Black: I didn't read Spinrad's column (I prefer SF CHRONICLE to LOCUS) but it doesn't surprise me. The man

has more than once that I know of expressed contempt for fen in general (not just media fen!). A couple of years ago in an interview in PUBLISHERS WEEKLY, he was so vicious about fen and cons that I wrote a Loc (I NEVER write to prozines!) mentioning two personal experiences of seeing him in action and wondering why he goes to cons if he hates us so (the letter was drastically cut, with no elusions; it did get in most of my defense of fen, though). Really, I don't know what media fen can do about attitudes like this, except as you suggest and show that we not only have brains but also use them. And don't forget that a lot of well-respected names in sf write for TV and films, including Harlan Ellison, Theodore Sturgeon, Tanith Lee, and others. Not all of them have their work massacred a la Bradbury and Zelazny (and Herbert; ~~SANDBOX~~ DUNE was truly one of the biggest disappointments yet, even if Harlan Ellison did lose his usual sanity for the duration of his review in USA TODAY--and at that, the "con" review was so totally ignorant I found myself defending the movie as vehemently as Ellison! There should be some credentials required for reviewing sf films).

(Gee, that wasn't as bad as I thought it would be!)

**NOTHING STEAMY:** Remember those romantic movies of the 1930s and '40s that only hinted at sex through an unknotted necktie or a languid drag on a cigarette? Director Peter Weir says his latest movie, *Witness*, follows Hollywood's strict moral code of that era in order to capture the feeling of films released then. In *Witness*, Harrison Ford plays a Philadelphia cop who becomes involved with a young Amish widow while investigating a murder. "What I've done is reimpose the Hays Code on myself," said Weir, referring to the strict production code. "In those days, there was considerable film censorship, so movie makers had to be very inventive in the way they showed sexual attraction. It resulted in some wonderfully romantic films." Weir's last film was *The Year of Living Dangerously*.

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Greetings (and, no, you're not drafted!).

I enjoyed reading Jeanine's article. Those of us who have read and followed her stories know that she has created an extensive alternate universe. But pity the poor reader who tries to follow these far-flung series! If you're like me, you keep losing track of the background details, and since it is a fan's alternate, you can't even refer to the films/scripts for help! So it's always great when an author takes the time and effort to distill her universe and set it out for us. It's clear that Jeanine has thought out her version of the Jedi carefully and I appreciate her sharing it with us.

Now, if Uncle George would only give us the official version (hint, hint).

Well, the trilogy was shown here a few weeks back and I made sure I saw it (as well as seeing ROTJ subsequently). Panavision! Technicolor! Not a tiny TV screen! It was a very enjoyable experience, and it reminded me just how good the first two films were. I loved the way the audience cheered and applauded every time Han and Leia got near each other. Aw-w-w-w, ain't love grand? It's nice to see so many romantics in the general audience!

One thing, though, that seeing all three films together emphasized was 3PO. We saw him, in ANH, tell Luke to go on when he (3PO) was injured, grieve because he thought he had not saved them, outsmart stormtroopers, worry about R2 and offer his parts to repair the other droid. In TESB, he worried about Luke, R2 and, at the end, Han. In ROTJ, he turns away when Oola goes to the rancor, unable to watch, he is gagged (by a guard's hand) to stop him from warning Leia, he tries to warn Luke, he grieves for R2 when the latter is injured. In short, he is a good person, no matter how much of a fussbudget he may also be, and he deserves better than Luke's treatment of him. Seeing the trilogy points out how indefensible it really was.

Bev Clark touched on a couple of topics that started me thinking. One had to do with

the changing positions of the Tatooinian suns. Bev gave us an explanation that was both interesting and informative, and which would be valid IF--and that's a big if--this were a scientific universe. But it isn't. It's a magic universe, the universe of, as Bev herself has correctly pointed out, fairy tale and myth. In those tales, nothing ever happens for scientific reasons. Everything is symbolic. Colors, wishes, promises, gestures, background, everything. It all has a reason, true, but none of it is tinged with science. If you come up with a scientific explanation in a fairy tale, you know it's wrong for that story. When Mickey Malkin stated that, if the carbon freezing process was as the script indicated--fire first, then freezing--Han could not have possibly survived (truth is, the same has to be said for the reverse process, since we are talking flash freezing), she is absolutely correct. That's the whole point: he does survive when science says no, because it is a magic world, and it requires someone magical to survive this process (we see that others cannot, like Owen and Beru).

Bev also went into the names, which is always interesting. The Chinese meaning for "Han" (foolish, silly) was perfect in the fairy tale/myth/magic sense. For one thing, in the tarot, which fans have applied to the Saga, the Fool is the card, as I understand it, that travels through the arcanas learning lessons. Second is the "cosmic fool", better known as the Trickster, a popular mythological figure (Coyote, for example). The black/white checkerboard color scheme Han wears is the symbol of another aspect of this figure, the Harlequin. The Trickster is an immortal of great power who usually sides with Mankind against fellow divinities, and who may sometimes wear the facade of a buffoon!

Bev's letter encouraged me to look further into "Han". What I found was that the name has sources in cultures totally diverse and separated by up to 10,000 miles, which is unusual. Bev has already noted China and Japan. In Korea, the name has a number of related concepts attached to it: state of ironic frustration, rage in the pre-

sence of injustice (allied with "revolution") and a drive toward bettering. In Old English, it means "high", as in Hanford and Hanley. In Scandinavian, it is the male pronoun, while the Finnish add a twist: it is the pronoun for "he" and "she" (a whole person?). To the Scythians, the "han" was the chief, and to the Kirghiz (Afghanistan), he was the leader and most influential person in the clan. A variant form of this "han" is "khan", the Mongol term. We also have the best known variant forms: the John-family (including John, Hans, Jonathan, Johanan, etc.), which comes from one of two Hebraic sources: Jochana-Jonathan, gift of God, or Hanan-Johanan, God is gracious. Hanan is also a base for Hannah (grace, gracious). There is also the Celtic Curadhan, which I have seen once years ago, but was unable to find again. It involved the word "hero", but I cannot remember the exact definition given.

Whoa! That's a lot, and with only limited research, so there could be others I have not come across. It would be interesting to know which of them (and how many) were the reasons GL chose the name. And, remember, ANH anagrams to Han! (Hey, don't throw that!)

In defense of Irvin Kershner, a director I admire, I must disagree with the fan who alleged behavior on Kershner's part that she criticized, to wit, that he grabbed someone by the lapels and shouted to their face. I'd like to inquire after the source for this, since the only lapel-grabbing incident I know of appeared in an interview with Mark Hamill (STARLOG), in which he stated that he grabbed Kershner's lapels to get his attention. Which may in large part explain why Kershner and Hamill did not appear to get along particularly well!

I also disagree with the criticism that Barbara Izzo's Han-blind (et al) letter was "picking nits". Since she was discussing major actions by a major character, it could hardly be considered nit-picking. It's curious, though, that the same thing done for Luke is intelligent analysis, but when it's done for Han, it's "nit-picking" and "not fun", the latter being a ubiquitous charge that seems to really mean, "I don't like what you're saying".



After all, Barbara seemed to be enjoying herself! And let's be fair, talking about Han may not be "fun" for Luke fans, but Han fans certainly like it!

There is a rampaging double standard that Luke fans are attempting to set up--actually, a double double standard. Between Luke fans and Han fans, and between Luke and Han. We hear all sort of outcrys about Han fans--those rotten things!--deifying Han. Well, you know, if you examine the statements now being made about Han (even including the most extreme example, my own "Supreme Intellect" article, which was labeled as speculative--and certainly if you exclude it), Han fans aren't saying anything that Luke fans haven't been saying and writing in letters and stories for eight years. It's just that now it's also being said about Han. Blasphemy! Heresy! And all that stuff. Read your own stories and letters sometime: the noble, sweet, caring, responsible, perfect, always-right individual that lights the universe with his presence and for whom the Jedi have aimed for 20,000 years. Sounds godhead to me. What do you think someone is who has always been right, no matter what anyone else might say or do? At least a candidate for sainthood. So, you may not like Han entering that rarified atmosphere, but Han fans are not doing anything you haven't done.

As for Luke and Han: Luke fans are rushing to deny Han's blind-Force usage, his getting through the asteroids, virtually everything, in fact, said about him. Yet, if Luke were doing exactly the same things: asteroids, finding Han in the snow on Hoth, being blinded and never having it stated that he had recovered, etc., there would be no question that Luke was doing it "magically". But Han must satisfy some scientific/common-place/ordinary reason. Well, folks, either it's a magical universe or not. If so, both Luke and Han (and anyone else doing similar things) are using magic. If not, then neither is.

There seems to be some confusion over my response to Sonia Blodgett: I never said that I was right and Lucas was wrong. In fact, I pointed out that Lucas seemed to agree about Luke's actions. However, if he

were to state that he did think Luke's behavior was fine, well, then that's the standard in his universe and that's his right. But, GL does not decide moral issues for me, and I won't change that because he disagrees. It doesn't mean that I'm right, but simply that I have to be true to my standards. Lucas is the final arbiter on his universe, but it is up to each fan to decide if she/he feels that that universe is moral. It's strange, though, that Tim Blaes was so annoyed with my response, when Luke's defenders are doing exactly what he accuses me of doing: saying that Luke is right and it doesn't matter what Lucas or Marquand say. As Tim said it, they are right and Lucas is a jerk. Equally curious is why Sandra Necchi asked me if I would ignore GL if he said Luke was fine, but failed to ask the same question of the Luke fans. GL had never said that Luke's behavior was O.K., but he has said, "final turn to the bad side," "Luke is the one with the problems" and that Luke's costume was supposed to look Vaderish (among other statements), while Marquand has said that "Luke's character steadily darkens through the film". At the very least, these quotes indicate that Luke is doing wrong things in ROTJ, but Luke's defenders are rejecting them outright, or are ignoring them. After all, we are told, what does GL know about his universe or characters (they are only his!)? Fans know better. To use Tim Blaes' term, arrogant, indeed.

I believe it was Mickey who asked why we critics do not change the topic and deal with "moral" issues (by the way, Mickey, if you find these topics boring, why don't you raise some new ones that you prefer? You don't have to respond to something that bores you.) Hey, what do you think slavery is, if not a moral issue? Or betraying a companion? Or mass murder? Or incest? Or violating oaths and promises? Or leaving responsibilities? Of course, we've been dealing with moral issues!

In fact, nothing reinforces my beliefs in regard to ROTJ more than the behavior of Luke fans. First, I haven't met one that still likes GL. They dump all over him. If they had got-

ten the shining, perfect hero they claim they have, they would adore Lucas, not detest him! Second, any number of fans admit to Luke's behavior, but claim that it's fine, and give some of the most incredible explanations to prove it, like it was 3PO's fault Luke betrayed him and that commanders outrank generals! Third, there are fans who are responding with, "It's Luke (or "it's right"), and I don't have to give reasons." That means, "I don't have reasons." And, last but definitely not least, the concerted and often nasty effort being made to shut Luke's critics up. Every means, fair and foul, is being used. Anything, to get us to stop writing. And that's a dead giveaway. As Han said, "I must have hit pretty close to the mark to get her all riled up like that." Uh huh.

Maybe ROTJ is a moral litmus test for the audience. First, what behavior would you be willing to excuse because you like a character, and, second, how far will you go to defend it? As Kershner indicated, the difference between the rebels and the Empire, is not what the rebels cannot do, but what they will not do. I'm finding out that there is very little some fans will not do to "win."

A large part of the conflict is a problem of definition. It is interesting that Sandra Necchi raised the issue of terrorism; it has a bearing here. In law school, I did a paper for Professor Onejeme, a visiting professor from Nigeria, on the 27th Session of the United Nations General Assembly, which dealt with the issue of terrorism (giving myself a pat on the back, Professor Onejeme was pleased enough to send the paper to a colleague teaching at the University of Mexico). The session ended with nothing accomplished. Problem: definition. Half the world wanted to define terrorism by the actor, i.e., if you call yourself a liberator, you are not a terrorist, no matter what you do. The other half wanted to define it by the action, i.e., if you do this (e.g., bomb a hospital), you are a terrorist, no matter what you call yourself. Quite clearly, they couldn't get off the starting blocks.

The same split is occurring here. Luke defenders are de-

fining right and wrong by the actor. If Luke does it, it's right, no matter what it is or what others say. Luke critics are defining it by the action. This behavior/attitude is wrong, no matter who does it. And we'll never agree any more than the U.N. did.

By the way, on the claim that Lucas said this is for children: that's only half the quote. Lucas also said a child would only get about 50%, meaning there is 50% only an adult would understand. He also said that you can peel the Saga back like an onion, layer by layer. Hardly what he would expect a child to do. The story is designed so that children grow into it.

To Mickey Malkin: first, your (and Sandra Necchi's) suggestion that I (and others criticizing Luke) write a letter in his defense is incredible. You are obviously treating this as a game, taking a position depending on what side of the bed you get up on. As Elie Wiesel pointed out at his medal ceremony, it's a matter of good and evil, not political expediency. I think Luke is behaving incorrectly; it's not for me to defend him, any more than I would defend Hitler (no, I do not think Luke is an Adolf Hitler!). That's your job, if you think he is right. Don't ask others to do it if you can't.

Second, I would have to be a glutton for punishment to write to you privately on these issues, as per your suggestion, since you seem to have trouble correctly quoting my public statements. For example, in recent letters alone, you misstated (in SCOUNDREL), my remarks to you, few as they were, at MediaWest about IJATTOD. I have responded to this in the proper forum (SCOUNDREL). Then you made a comment about editorial policies, and I quote: "Now that I have seen letters from you complaining about the stated (Mickey's emphasis) editorial/censorship policies of both JUNDLAND, TOO and SE...", which remark ended with asking me about SCOUNDREL's policy (more on that later). I beg your pardon? I have never written a letter criticizing JT's editorial policy. I have no idea who did, or if anyone did, but it certainly was not me. Not that that appears to matter.

Third, I have never criti-

cized Luke for screaming, as Mickey claims was done, nor have I seen anyone else's letter doing so. From the beginning, I have addressed the issue of begging and, even more, of Luke's asking others to put themselves at risk or to sacrifice themselves for him, as he asked them to do in both TESB and ROTJ. It is interesting to note that no one else had a problem: the responses to my letters and others' on this topic all dealt with the begging issue. Only you claimed we were addressing the screaming, and no matter how many times it was pointed out to you that no one had ever criticized Luke on this ground, it had no effect. As of your last letter, you were still accusing us, myself included, of saying something no one had ever said.

I don't know if the passage of time has dimmed your memory. Or if you don't really read what I am saying, in which case your criticisms are premature. Or if you are aware of what I have said, but misquote anyway. Only you have the answer.

However, while you have an absolute right to disagree with anything I say, I resent your inventing statements for me, and then criticizing me on the basis of things I have never said. I have endeavored to quote those letters I address correctly, and I--and any other fan in the same position--are entitled to the same courtesy.

As to your question about SCOUNDREL, let me say, first, that I do not think its editorial policy is a proper discussion in any forum other than SCOUNDREL itself. If you object to its policy, have the courage of your convictions to send the objection to the letterzine in question, where the editor can defend herself. Re the policy itself: the stated policy consisted of indicating that the editor would not print any personal attacks or insults. Mickey, are you telling me that you have a problem with a policy of not printing personal attacks? Rather telling, if you do.

And I do find it curious that, on the one hand, you claim that, of course, people are entitled to hold differing opinions and, then, on the other, tell me I have a "hell of a nerve" because I do read something differently from you.

C'mon, Mickey, make up your mind. Am I going to be allowed to disagree with you or not?

A last item: I am very disturbed to see a note in SE#7 concerning my inquiry to Cheree about the deadline. For reasons I will not discuss here, I believed that the deadline might have been extended, and I wrote to Cheree to inquire about it. At no time did I request my--or anyone else's--apologies be passed on. I hardly think that fandom holds its breath waiting for a letter from me. This was a private communication, and making reference to it violates a personal confidence and, I feel, editorial ethics. It's very disappointing.

((Editor's comment: I am sorry that Marica is upset and I apologize for that. The note was included in all innocence and in a spirit of friendship since Marcia, Jean and Melody were conspicuous in their absence and I thought their many friends and acquaintances would be curious as to why there were no letters from them in that issue. However, I did not feel that Marcia's note was "a personal confidence" and I am shocked at her reaction to it. Moreover, I am quite offended by her insinuation that I have committed a dishonorable act. All I can suggest is that, if she or anyone else is so disturbed by the "editorial ethics" of this zine, then I will be happy to cancel their subscription and refund their money.))

## Misdirection

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April 23, 1985

TO MICHELLE MALKIN: I AM WRITING THIS THIS WAY FOR THE SAME REASON THAT JOHN HANCOCK SIGNED HIS NAME THAT WAY, SINCE YOU SEEM TO HAVE TROUBLE SEEING THINGS WRITTEN IN ORDINARY TYPE, EVEN WHEN THEY ARE ADDRESSED SPECIFICALLY TO YOU. FIRST, CONTRARY TO YOUR REMARKS, NO ONE CRITICIZED LUKE FOR SCREAM-



ING; THAT WAS A MISTAKE ON YOUR PART. SECOND, THE DIFFERENCE BETWEEN BEGGING AND SCREAMING HAS BEEN POINTED OUT FIVE OR SIX TIMES: SEVERAL TIMES BEFORE YOU ASKED YOUR QUESTION, ONCE IN THE SAME ISSUE AND ONCE AFTER YOU POSED YOUR QUESTION IN AN ANSWER THAT JEAN STEVENSON DIRECTED AT YOU BY NAME. I AM SORRY NOBODY IS GIVING YOU AN ANSWER THAT YOU LIKE, BUT THAT HARDLY MEANS THAT YOU ARE NOT BEING ANSWERED. AS TO BEGGING VS. SCREAMING, IT DOES NOT REQUIRE POINTING OUT AGAIN--SINCE IT HAS BEEN ANSWERED SO MANY TIMES--THAT SCREAMING IN PAIN IS ONE THING (AND ABSOLUTELY NO ONE HAS HELD IT AGAINST LUKE) AND BEGGING, NOT ONLY FOR YOUR LIFE, BUT ALSO FOR SOMEONE TO SACRIFICE HIMSELF TO SAVE YOURS, ANOTHER.

Actually, though, I must say that Michelle has mastered the technique of "Misdirection through Repetition", that is, if she keeps saying often enough that no one has answered her, people will believe it, even if it is not true. Well done, Michelle.

I do have a question, however: is this, Michelle, the standard you are going to try to impose on fandom? That if a fan does not respond to every point contained in a forty-odd page letterzine, she or he will be held to have admitted it? This is not even a manageable standard, and I doubt the rest of fandom will subscribe to it. However, if that is the one you intend to use against others, you have to expect it be demanded that you live--or die--by it. It might be pointed out, for example, that you never responded to the question of sexism and Leia. Or, that you ignored the challenge to you to find and detail the alchemic process for Luke, since you criticized the alchemy article on the grounds that it maintained Luke did not go through the process. Applying your own standards, I must, therefore, label this a concession on these points! Excellent; two issues less to debate. And at least we now know how to interpret your silence on any number of points.

Speaking of standards, it was kind of Michelle to attempt to define "personal attack" and "character assassination" for us, though I sincerely doubt that anyone needed to have it

defined for them, especially when the definition is tailored so nicely to exclude what Michelle does not wish included (by the way, in reference to the Lucy Nash letter that you so assiduously defended, Cheree herself apologized for its content and indicated that she printed it only reluctantly). I agree with you that people should be able to have differing opinions and not insult each other. I am curious, though, that if that is how you believe, why aren't your letters written that way? Even using the limited definition you gave us, what do you think "Church of Ford" and "Luke-hater" are, if not perjorative terms similar to "jerk" designed to categorize negatively the writer, to get people to ignore her or his arguments--for which you have no answer?

The truth is, insults are considerably more subtle, as you are well aware from both your letters and your responses to others. In fact, you once considered an apology to be insulting (in SCOUNDREL)! Actually, you only emphasize that personal attack is--dare I say it?--from a certain point of view. A sort of "My remarks are fine, but yours are personal attacks." Like that old saying: "I am persevering, you are stubborn, they are pig-headed!"

You also claim that if Han is all, or even some of the things that have been tossed about, then he is a different person than we believed him to be. Well, yes. So what? That's the whole point of a lot of what is going on the Saga. If you take ROTJ on its surface and accept all of its "revelations"--as you appear to do--then Darth Vader and Leia Organa were not what they seemed either. Why should Han Solo be any different? In fact, Lucas had made it quite clear that Han is deliberately misdirecting people concerning himself: first, Han tells Leia he is "in it for the money", that he is not interested in her revolution. Yet, Lucas' official biography of Han states that he was "an enemy of the Empire" from the time he left the Academy--I know, Michelle, that, in a letter (SCOUNDREL, I believe, but I could be wrong) that you rejected Lucas' bio of Han, which is incredible since he is the creator of the char-

acter. You are, in essence, rejecting the character that exists in the films. No wonder you think this is a "foolie", and you have been rejecting what George Lucas has been telling you--which means his comments to Leia are misdirection. Another example, which has been mentioned before by others, is that Han is deliberately misleading Luke (if not outright lying) in ANH when he implies that he does not know about or believe in the Force. Again, Han's bio tells us that he was raised as a child by Wookiees who, according to Lucas, have the Force. Therefore, he was raised with the Force. Of course, he believes in it, whatever his reasons for hiding his knowledge might be (and self-preservation might be one!). He is still doing this in ROTJ: note that he suggests, in talking to Lando that he would not be crazy enough to do what Lando is doing, only minutes before we find out he is. Han Solo has been playing a game all the way through. The question is, what game?

This leads us to a quote by Richard Marquand (it appeared, I believe, in OMNI) in which he stated that everyone in this film was in disguise and that they revealed themselves one by one. With Leia and Lando, the disguises are obvious. Even Chewie, who is disguised as a prisoner. But Han, what is his disguise? Perhaps exactly what has been suggested by fans. And, at the end, where Luke nods and mouths "Thank you", perhaps he has finally realized it.

I absolutely agree with Michelle concerning Han's language. A person who speaks incorrectly does so all the time, not occasionally. This latter makes it deliberate. Why? Partly for emphasis, the same way people I know (myself included) will use "ain't": "...but I ain't crazy!". Partly when he is playing his "I'm a dumb mercenary smuggler who is not involved in this revolution" routine: "I ain't in this for your revolution" (notice that he followed this with correct usage, "And I'm not in it for you.") And partly to cover when he is doing something he should not be able to do ("Chewie & me"--and earlier he had correctly said, "Chewie and I"--followed his understanding the Ewok. Even according to

the script).

It seems to me that some of the explanations offered to excuse Luke or to deny Han what he is doing have definitely slipped off into the deep end. Asteroids are light years apart? Hardly. But even if they were in our universe (and TIE pilots must be spasmodic if they cannot avoid such remarkable asteroids), they clearly are not in TESB, which is what you must work with. The asteroid sequence is simply the most brilliant flying exhibition in all three films and the Empire's TIE pilots, good as they must be to hold that position, cannot match it. Interesting that Luke fans insist that they do not downgrade Han, yet here they are, trying to take away something the film clearly gives him: either he is a pilot so brilliant it borders on the incredible, or he is using the Force. Or both.

Then, we are told that it doesn't matter if a person cannot see when he shoots something (though, at least, it was admitted that sight makes it easier! Now that I can agree with.). Perhaps a crack shot, with an excellent sense of direction, could see a target, close his eyes and still hit it, but I defy him to walk blind into an area and find the target. Especially when the target is moving, and the sounds all around (shooting, for example) mask any sound the moving target might make. (Maybe hanging upside down makes it easier?) A blind individual can be confused by the ordinary sounds on a city street, and Han has not been blind long enough to develop a reliance on his sense of hearing.

As to the claim that Lando was giving Han directions, see the film again. He was not telling Han where to shoot, but where not to shoot: he was afraid Han was going to blow his brains out!

And my favorite: a commander outranks a general! Where to begin. (1) There is nothing in the films to show that Lucas is using the terms differently from the way we do, in which case, a general outranks a commander. Examples: Dodonna and Rieekan certainly would put up a fuss if they were told that a young, virtual stranger outranked them as seasoned veterans of the rebellion! (2) Of course we

have several generals/admirals here. What do you think you find at a meeting of the Joint Chiefs of Staff? This is an ultra-top-level meeting, and the high command is there (and Han was obviously at an even more elite meeting, at which he chose his mission. Only four know about it.). (3) Barbara Tennison states that "commander" must be a higher rank since there is only one Commander Skywalker. She is half right: there is only one Commander Skywalker, but he is hardly the only commander. Leaving aside poor forgotten Commander Willard, I refer you to the ROTJ script (and even Michelle said she would accept the script as a source) in which, describing the frigate scene, it states: "Hundreds of Rebel commanders..." Hundreds! Practically a dime a dozen! Actually, this is the final major push. It's all or nothing. Therefore, they are putting their best officers--their generals and admirals--in command of the strike units (contrary to Barbara's assertion they are the Alliance's best, and they prove it in the film, as on D-Day), and instead of ordinary rank and file for the strike teams, they are using commanders, people who have proven themselves. (And, Luke is not a selectee.) (4) The dialogue and actions show Han is in command. "I wonder who they got to pull that off?" "General Solo, is your strike team assembled?" Or Lando's constant, "Han will get the shield down." Or the fact that Han gives the orders to the team (in fact, except for Han, Leia, Chewie and Lando, not one member of the Alliance talks to Luke, or is talked to by Luke, through the entire film). (5) Assuming Barbara's claim that Luke is higher than all is accurate, we have more problems. Are we to believe that the Alliance planned its final push without him? Or that on Hoth, when this super-important, indispensable commander was lying in the snow, nobody would go after him--except Han, of course, and he did it for friendship (if General Patton had been trapped behind enemy lines, do you think there would have been no rescue attempt?). Luke was clearly dispensable. And, as Barbara rightly pointed out, if he is in charge, his leaving is worse.

Unfortunately, she then adds that since he told Leia and delegated his command to her, everything is fine. I don't get it, is Barbara suggesting that Luke might have been in command and walked out without telling anyone? Or that he is placing a civilian leader with no military rank in command of a military mission? A point Leia did not get, since she does not act in command of that mission. Actually, if Luke is in command, there is no acceptable excuse ever for his leaving.

Fortunately, as we have already determined, that he is not in command, his leaving is bad enough, but not as bad as it could be.

Just a brief note to an attempt to explain "twins" by redefining years (that is, why the script gave different ages): unfortunately, the script description was by the universal narrator and unqualified as years on one planet or another.

If we really have to stretch this far to excuse Luke, down to changing the definition of common words, then that alone should tell us that there is something wrong with the positions we are putting forth. The truth is, most of the problems exist only because some fans are setting Luke as a shining, perfect hero who has not done anything wrong. If you shift the perspective to, "Gee, he's doing some things wrong there", most of the problems disappear. Explanations are no longer necessary, nor is redefining terms. This alone should tell us something.

Just a few things mentioned quickly. To the argument that logic is changeable, Obi-Wan said that "Many of the things we hold dear" are from a certain point of view. He never said logic was!

Barbara Izzo, in her interesting letter, never said Han could not "see", simply that he could not do so with his eyes. And the dialogue tells us Chewie is flying the Falcon (Han is telling Chewie how to fly it). That does not mean Han cannot do things like pull the hyperspace lever; he still knows where things are (as I would if I got into my car blindfolded). What he cannot see are colors (lights) and readouts.

I would like to end with a question of sorts, one that refers back to some of my ear-

lier comments. The letters of some Luke fans have accused Han fans of all sorts of things. What I am not sure of is whether these fans truly do not realize that they are doing exactly the same thing they claim the Han fans are doing, or if they are well aware that they are, and are simply and intentionally trying to misdirect the letterzine's readers, as they so often have accused Han fans of doing.

## Sunny

Ann Wortham  
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I have heard from a highly reliable source that the infamous Jenni Henni has \*gasp\* not managed to write a Loc to SE for this issue. Well, my letter just better be ahead of hers--whether she writes one or not. You didn't tell me, Cheree, that she was going to have an article in the last issue PLUS get her letter first. That's not fair. Gee, folks, see what happens when you move? All your friends forget about how nice you are, what a sunny disposition you have, they call you names like "Bib Fortuna in disguise", etc. I just know my lip is quivering (a habit I picked up from Nenni, no doubt) and my antennae are drooping. I hope you feel real guilty, Cheree, and just wait until you see my revenge at MediaWest...

My, my, my--aren't people getting some interesting ideas? I love the thought of the Falcon being sentient. After all, what's to keep the old girl from being at least as sentient as C3PO and R2D2? Han certainly talks to the ship as if she can understand him. And C3PO indicates the Falcon has her own distinctive dialect. In the radio version of TESB, Han tells 3PO that the ship's colorful language comes from hanging around with he and Chewie for too long! It's an interesting prospect, without a doubt.

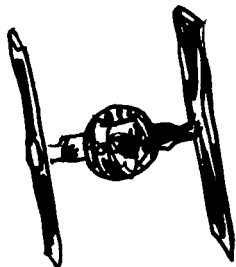
Another interesting idea is that the Jedi were an actual policing force in the Old Repub-

lic. Even if this were proven to be true (in the Clone Wars? Please, George...) does that mean the new Jedi would be set up as the police in the new government? What's to keep them from being any better than stormtroopers? I got the impression from Yoda and Obi-Wan that the Jedi were more soldiers than anything else. That they answered to a higher authority than themselves at all times. And don't forget that in SW:ANH the Jedi were referred to in the context of a religious order in more than one place and by more than one character. Of course, the new Republic (if it is ever established and the galaxy doesn't plunge into widespread anarchy) suffers from a decided lack of Jedi. Luke is the only one we know of for certain and it's doubtful that Anakin, Yoda and Obi-Wan can pop in and out of the astral plane indefinitely just to help out Skywalker and his pals.

Well, I'm not going to go on and on; it's too close to MediaWest and I don't want anyone to punch my lights out. I think it was very nice of Terri Black to be so calm and collected in her letter last ish after I'd jumped on her with both feet. I'm glad you understand my point somewhat better, Terri, and hope I didn't hurt your feelings or anything.

I've got to go talk to the Falcon now; see you guys at MediaWest. Thanks to Cheree, you can't miss me--I'll be the ONLY one with antennae! (And my letter better be first!!)

((Ed: Okay, first it is, since Jenni Whinney [the Horse is with her--her pun, not mine!] has been down in Houston printing up her zines and wasn't available for immediate rebuttal. And you told me yourself that Liz Sharpe will be showing her antennae at MWC, too!))



Maggie Nowakowska  
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April 28, 1985

Oh, lawdy, look at the date and I haven't gotten this letter into SE yet. Tho, godsheknows, I haven't answered any mail for nearly seven weeks. Looks like this will have to be a short one, since it's also 7:30 p.m. and I have to get to bed.

And I did want to say what a wonderful issue the last SE was! No in-fighting, no reams of sarcasm, no engulfing attitudes of "I'm right and you're wrong". Just pages and pages of interesting ideas, stated, explored a little, and then left for the reader to mull over. What a relief! I salute us!

Er, ahem. I salute all of you, for, rereading my own letter, I winced at my testiness. I apologize--and can only claim winter doldrums for defense: the Maker made a big mistake (in my opinion) when winter hibernation was not included in human physiology.

A quickie to Lin Ward: Susan and I store our zines in file cabinets, which are large, true, but more easily organized and referenced than any other system we've tried.

To Mickey Malkin: Y'know, if the Crumb is related to Grem-lins (which he resembles), he may very well be The Other, considering how ubiquitous the G's are. As for who the Emperor is, Howard the K said, at Norwescon '83, that he was indeed Palpatine, but, of course, such info isn't in the films, and so rides the fine line between canon and secondary source material.

Sandra, no, it wasn't as bad between Luke and Han fans before TESB. (I can't speak for face-to-face encounters; I live out in hellbegone Seattle and only communicate with most of fandom through letterzines.) The differences between fans re: L&H in those days revolved around personal preferences for types of men. Sure we had a few obsessive types around like the Duncans, but none of the endless mind-battering more familiar today. People would call Han a macho, trigger-happy trucker; but they also called Luke a mindless twit. And neither side got into much ado

about it. The real arguments were over Vader, and the Empire vs. Alliance. You should have been here then, Sandra! But even those arguments weren't vicious or interminable; writers simply recognized that so-and-so ~~wasn't~~ didn't agree with them and dropped the exchange at a stage of mutual agreement. I wish it could be that way again; last issue's SE reminded me a lot of those good old days.

To everyone: All the discussion about the Jedi was wonderful! I'm still mulling it over. A couple more ingredients I'd like to throw into the stew: if the Force is a given in this universe, not an article of faith as in ours, how would such knowledge affect point of view regarding death, personal and in battle; responsibility; the fact that one's child might be more innately powerful than one's self, etc.? If the Jedi were successful for 20,000 years (approx.), can we really accept sentient corruption within the order as a reason for failure (since one would presume such would have been encountered before in all that time), or should we look at the organization, say the whole government, as a "naive" structure and speculate from there? Given that Jedi, at least, have an existence beyond death that does not preclude interaction with those still alive, and that, through Kenobi's example, one in that state can still be emotional and capable of misjudgement, how do we adjust our views of Republic life in light of such "reincarnation"? And if such "development" is possible for everyone, does it imply a different attitude toward, say, capital punishment? (i.e., some folks have complained about the killing in the Saga. Could it be that, though still considered a grave decision to make, killing in the name of justice--executions, war, etc.--is not questioned as it is here?)

I've enjoyed Bev Lorenstein's discussion of the Light and Dark, and would like to add an insight from the Showtime "Robin Hood" series. In that program, the battle between the Light and Dark is specifically emphasized, but with the implication that neither the Light nor the Dark is wholly on its own. The hero is told, at moments of danger and choice, that

the powers of Light AND Dark are upon him, and from these he must act. Also, Herne the Hunter, the local Force figure, is shown on the horizon where Light and Dark overlap; he stands in the middle, in a richer light than is possible without the Dark, echoing the lesson of "The Enemy Within" from TREK: that without the lamb and wolf in each of us, we are impotent.

Oh, and thank you, Jeanine, on the compliment for "enclave"; I'm sure, though, that all I did was get into print with it first. As you noted, the word simply works well for the Jedi and it was bound to come up sooner or later!

That's all, Cheree; I'm finishing the typing of this at 5:30 a.m., before work, muttering to myself for letting it go so long. Sigh. Fandom is just another place to miss deadlines.

## End

## Products

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I haven't much to say, so I'll try to keep this short. Truthfully, even if I didn't have anything to say at all, I think I'd force myself to drop a line or two just to avoid being in the position of having my apologies offered for missing two issues in a row.

Well, anyway--in reading my back issues of SOUTHERN ENCLAVE and SCOUNDREL, it has struck me that any number of people seem to have difficulties with the final outcome of the SW Saga, as put forth in ROTJ. I have heard theories that range from George tried to make a film that would please the widest possible audience and in miscalculating the reactions of that same audience he managed to please just about no one, through George was jealous of Harrison Ford and decided to use the film to get even with him, all the way to George just got tired of the whole thing

and decided to trash it to the point that no one would ever bother him about it again.

In my opinion these are very extreme positions, but I have also heard theories that have touched every point in between. Everyone seems to have their own very singular idea as to what happened. So I have one question to ask: why do you think we ended up with the particular end product that we got?

## Triggering

## Jedi

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There are just a couple of points in the last issue of SE I'd like to comment on briefly. Re Marlene Karkoska's discussion on how Vader knew who Luke was. One explanation that always appealed to me was put forward by Anne Elizabeth Zeek in "Chinese Fire Drill": that Leia's cell was under surveillance when Luke pops his helmet off and gives his name, and that these tapes (or whatever) were regularly transmitted to home base. Vader would naturally be informed of the name of the princess' rescuer when he returned to base--and would obviously recognize his own former name.

The discussion of why Luke doesn't show Force potential (at least obviously) before meeting Kenobi also interests me. I think the block theory is a good one--and it would also explain why Leia doesn't show any talent until Luke calls her on Bespin. Also a possibility: that Force talents simply do not show themselves until "triggered" by a trained Jedi.

One more thing: I absolutely agree with the idea that Leia faces a struggle with the Dark Side--and, indeed, has the potential to fall and become a dangerous adversary to the Light. Passive is one thing that Leia definitely isn't...and she's had a lot of hard knocks in the course of the Saga. The realization that her father is Darth may be the final straw.

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Cheree, thank you so much for tendering my apologies last issue--and unsolicited, too! Actually, I just got SE#6 so close the deadline that I just decided not to write at all; I like to take the time to think things through before I commit them to paper. I do know I did not ask Marcia or Melody to speak for me. So thanks again.

To the world in general, I very much appreciated Jeanine Hennig's article on the Jedi. More discussion later. But have you ever noticed what a nasty word "force" can be? To "force" a woman is to rape her. We sent military "forces" into Vietnam, Lebanon, Honduras and El Salvador, Grenada, and so on and so forth. On the other hand, the police "force" at its best is benevolent. And flower bulbs "forced" to bloom off-season bring great joy to those who see them. I guess that's part of the discussion about Jeanine's light-dark balance in the Force. Gee, I can't keep away from it.

But I want to comment on a few letters first. Uh-oh, Jeanine is the first letter, too. Okay. You're tired of biblical analogues? How about Arthur and Lancelot? I think I've seen others do this, but I'll contribute my bit. For instance, Mary Keever asks why Luke's nickname is "Wormie". First, of course, if you haven't seen the script or novel for ANH, you may not know that is the "affectionate" appellation given him by Camie and Fixer at Toshi Station. Since you probably already know that, I'll indulge my own penchant for symbolism and analogy. It was T. H. White who had Sir Kay--whose father raised the once and future king--dub young Arthur "Wart." As Guinevere says in CAMELOT, "Are you sure you heard them properly?" Obviously, both Wormie and Wart are rather negative references, but perhaps this is reflective of the fact that many who have a larger-than-life destiny don't seem in young peoplehood to have any distinguishing characteristics. In fact, for protective coloration, they may seem definitely repelling, hence Wormie. Why the Toshi Station crew chose that word may have to do with the huge skeleton seen during

Threepio's travels through the Tatooine desert. Also, as many have noticed, the Sarlacc looks a lot like a stationary version of the worms found in the movie DUNE. There's the worm Orouboros and the great Oriental dragons--who are positive, as opposed to the Occidental bad guys. Of course, there's also the fact that men have for a long time hated worms that eat the flesh of the dead, which is the only spoken reference to worms in the films themselves. (I personally have always smiled at Luke's over-the-shoulder look to Han when he calls Jabba "worm-ridden". It reminds me of Solo's reaction to "scruffy-looking".)

But back to Arthur and Lancelot. (By the way, one reason I feel this analogy may be exceedingly valid is that CAMELOT, both play and concept, was a major symbol in the early 60's, the Kennedy era, and Curt Henderson, a Lucas alter-ego in AMERICAN GRAFFITI, had a secret dream to shake President Kennedy's hand--an event obviously, in hindsight, impossible since the man was dead within a year of the film's events.)

Anyway, everybody knows Arthur and Lancelot loved the same woman and that that love helped destroy a golden age. T. H. White (and Lerner & Loewe from his writing) presented a contented Arthur and Guinevere; Lancelot, coming into the court as Arthur's most beloved knight and faithful friend, was Guinevere's great tragic love. In this SW triangle, however, the balance has been adjusted simply by having the two men meet her on the same day. (Or is that a reflection of the fact that some earlier forms of the Arthurian tales say that Lancelot was the knight who escorted Guinevere on her way to marry Arthur?) Here, Lancelot and Guinevere can love one another with all the passion given them, while Arthur can also love them both without creating that tragic circumstance that led to the fall of Camelot.

Specifically, I've already addressed Luke's nickname resemblance to Arthur. Also, of course, both were raised in an "outback" kind of situation; their peers saw little of importance in them; they each came suddenly into knowledge of a greater destiny; and oddly enough, each is privileged to

view the lady of the piece--her character and beauty--from anonymity before meeting her. Arthur's destiny we know, both the greatness and the ending. Luke's destiny we've only glimpsed, so far. (I hope he's not a finished character!)

And Han Solo, in character and story, bears a strong similarity to Lancelot du Lac (as seen in the works of White and Lerner & Loewe). For instance, like Guinevere, Leia immediately takes exception to his seeming arrogance and self-confidence. But this arrogance is based in truth. Each man has lived a life to the very height of his requirements: Lancelot knows himself to be the essence of chivalry; and Han is the epitome of independent (except for Chewie, of course) man who knows he can do anything simply because he has already done its equivalent--he thinks. Each man falls deeply in love with his royal lady: Lancelot in the prescribed manner for a pure knight (devoted to his love); Han like any loner, fighting it all the way but unable to bring himself to leave her until she admits reciprocation of his love. And each is a "sucker for self-sacrifice" to the Nth degree. Finally, each man is brought to the end of his arrogance of purity: Lancelot by falling in lust as well as love with the one woman it is most fatal to desire; Han by finally seeing the "anything" that would make him "believe there's one all-powerful force controlling everything." (Which "anything" I here propose to be Leia's love.) Han is, in fact, blinded by the light of that which he willed not to see.

And another little tiny coincidence of nomenclature: Lancelot--pronounced "laan-s'-lot" in English--is "lahn-s'-low" (Hahn S'-Low?) in French. Now, isn't that silly?

Jeanine, you are also correct that all of us write alter egos. My comment was perhaps a little too abstract a reply to the idea held by some, not all, that Luke is the only alter ego for Lucas in his story. And yes, when I'm up in time of a Saturday morning--going to the dentist or some other unpleasant place--I see a lot of content in DUNGEONS AND DRAGONS. Those kids are learning the same things that I think SW is all about.

To Bev Clark and Maggie Nowakowska, thanks very much for leading me to the NY TIMES BOOK REVIEW and the excellent interview with Joseph Campbell. I found it of interest that his entrance into professional writing was from a comparison and contrast of Joyce's FINNEGAN'S WAKE and Wilder's SKIN OF OUR TEETH; basically he wrote a fan article, but in that day and age and scholarly tradition, he got it published professionally. Lucky stiff!

In re SW, I understand his recognition of the conflict between natural world and mechanistic world. Lucas has, in fact, played some games there, I think. While apparently Luke must choose his natural feelings over his mechanical powers (can the Force be mechanical? is the mechanical world separate from the life which created it?), in the battle of Endor, the Ewoks--bless their primitive souls--are fighting valiantly, but they only act as a catalyst for freeing the humans. It is Chewie's commandeering of a walker and Han's imitation of an imperial that decides the issue. And it all started with Threepio, a mechanical, taking free choice to step out into the line of fire. Fascinating! Anyway, thanks again.

Dr. Mary Urhausen, I think your mother's comment on where Mrs. Ford (his #1 fan) might live was the best in the entire zine! Good for her!

Here, I follow up with two thoughts. One of the reasons I didn't write last time was that, friendly as both Judi Grove and her article may be, I was unhappy with the latter. It's my own personal soapbox, I guess, but I didn't think the letter-zines were designed for actor-watching. No matter how friendly. I realize that the majority of replies to Judi's article are extremely favorable, so I'm in a definite minority. But I also think the one actor who asks for privacy should get it--especially from the people who admire him. And in the same vein, I can think of a lot better things to do with \$3,000 in the face of world starvation and privation than to put a second star on Hollywood Boulevard that says "Harrison Ford". In addition to being redundant, it goes a tad in the face of Ford's own desire (quoted by the host of Seeing Stars) to

have the current star shine for both actors. ((Ed: For the benefit of those readers who might like to know, Ruth Scott is working closely with Harrison's office on this project and at no time have they told her that they think the project is inappropriate or that Harrison is disinterested in it.))

Okay, that's all of that.

Sally Syrjala's comments on disagreement fit in perfectly, I think, with this from Goethe, quoted by noted civil rights activist James Farmer on the CBS MORNING NEWS, 4/2/85: "Man was not born to solve the problem of the universe, but rather to seek to lay bare the heart of the problem, and then to confine himself within the limits of what is amenable to understanding. The question to ask is not whether we are in perfect agreement but whether we are proceeding from the same basis of sentiment."

And that leads me to Mickey Malkin. In SE#6 I said MM "severely criticized IJ(attod) and contrasted it with praise of ROMANCING THE STONE. I don't think we'd disagree on what actions are taking place on-screen in the latter. However, to me, Rts is every wrong thing Mickey applies--inaccurately, I think--to IJATTOD. We are looking at the same characters and seeing them from opposing points of view in terms of motivation, intent, skill, training." (emphasis added) I did not say your opinions were inaccurate. I said we seem to proceed from the same position of what is positive behavior, but that we apply it to exactly opposing statements in the movies ROMANCING THE STONE and INDIANA JONES AND THE TEMPLE OF DOOM.

You see, Mickey, we would agree, I hope, on what are bad ways to live life--racism, sexism, mistreatment of people, animals and things. And that's the important part of the statement. I think we disagree on how various films comment on those negative aspects of human cultures over the Earth. For me, it is wrong for Rts to present every Third World character in Colombia as either a drug dealer, a military dictator or an ignorant peasant--not to mention the fact that the two Jewish boys from Brooklyn (one of whom is a "short people") are the crooks of the piece. It is just as right, for me, for

IJATTOD to contrast the presentation of Mola Ram and Chatter Lal with the Indian shaman and villagers--who greet their guests with the only food they have, who treasure their children as the future, who ask for aid, leave it to Indy to decide whether he will do it or not, then give him all the assistance they can in accomplishing the goal. I also think Joan Wilder's apparent 1984-85 "liberation" is thinly disguised male chauvinism. The sweet little woman writes historical romances, right? So how come she doesn't have the brains to pack sensible shoes on a life and death trip to a foreign country? Her character, Angelina, certainly wears appropriate gear, boots and culottes, for horseback--although that see-through blouse is definitely non-period. Me, I pack sensible shoes on a trip to the next state! Willie Scott was given no chance to pack, but at least she has the smarts to change into Indy's clothes when given the chance and before she's even encountered the need.

Finally, last issue I was trying to say that until we understand that we approve of the same motives but see differing actions as indicative of those motives, we'll continue to go round and round. I don't know about you, but I'm getting dizzy.

Luke screaming/Han screaming. It's not what tribulations one faces in life, it's how one faces them. Is that plain enough English? Luke has possible aid at hand, so he called on it. If for you Luke could not have known that it would mean his father's death, I'll give you that perception. My problem with Luke is that he doesn't yet understand that everyone dies sometime. And better to make it meaningful than not. Yoda: "Strong am I in the Force, but not that strong." And of his own approaching demise, Anakin: "Nothing can stop that now."

And to Marlene Karkoska on the same subject (answer to my comments): How do we know what purpose Luke's sacrifice would have served? In thinking of your discussion, I went back to the three moments of clear sacrifice that we do see in the films. Kenobi's sacrifice saves Luke at the moment and apparently set him up to reach Vader.



Vader's sacrifice saves Luke--and not just his life either. After all, the Emperor wanted Luke alive, too, but controlled and soulless. But that's all Vader accomplishes. You see, by the time it happened, Han had the shield down and Lando and crew were already on their way into the superstructure. As for Han's sacrifice at the end of TESB--I don't know. Is George Lucas like Arthur C. Clarke's Ramans? Does he always do everything in threes? And why must Luke be saved? Surely there's something more for him that we have only seen hints of so far.

Carole Regine: I'll see your applause of the idea of separate fathers for Luke and Leia (as propounded by Dr. Mary U.) and I'll raise you. Given the technology implied by "Clone Wars" and the lifelike qualities of Luke's hand--as opposed to Vader's earlier construction, much more mechanistic(!)--why not have that mother be a woman who consented to surrogate parenting without knowing she was already pregnant? Oops, that might mean Luke and Leia are not biologically related at all.

Tim Blaes: Your query re IJATTOD and racism is perfect. Succinct, well-stated, and it agrees with my own opinions--no wonder I like it! Thanks for your attempts to inject humor into the letterzine situation. I may not get your angle at all times, but at least you're trying. I need other people to keep me light. And, by the way, do I understand your apple/orange paragraph correctly? I would say that SW is both "we" and "I" and all the other pairings you listed--especially since Ying does not exist without Yang, nor Animus without Anima and both apples and oranges are fruit. If we're all nutty fruitcakes, that's probably true, too.

Jeannie Webster on IJATTOD: "Yea, verily, yea!"

Danaline Bryant: You say Mickey Malkin's got a good point that one must fall to the dark by conscious choice. In support of that I note the fact that, symbolic of free choice, the Emperor discards Luke's manacles before the two even begin their "discussion" on the Death Star. (Just as Han is released before carbon freeze.) On the other hand, I do think the road to hell is paved with good inten-

tions. I have posited in private conversation to one Darth Vader fan--who didn't like the idea, I have to admit--that Anakin may have been told he could defeat the Emperor (much as Luke was told) and he tried to do it on his own before he was ready; he thought he could get close to that much abuse of power and come away untouched. An excess of good intentions may have led him astray.

Terri Black: I think you and others stretch a bit in trying to rob parsec and light-years (was it here someone said the asteroids are lightyears apart? Gad!) and other Earther/English terms of their Earthly meanings just because this is apparently another galaxy, if not universe. They use light-speed, hour, minute, fear and love in a manner understandable to us. Therefore, "commander" and "general" should be indicative of the relative ranks known to us. Parsec also should mean exactly what we think it means. After all, we are the only people viewing this film! Even other Earthlings who speak other languages will get it correct in the translation. But Han misuses the term parsec as we know it. If he was the one who did the piloting--and nothing in his line says he was--but if he did, it's kind of amazing to think that he was at one time so far out in the galaxy that he could perhaps see from a very necessary point of view. Perhaps, as Hennig proposes, the Jedi had grown too parochial--with resulting internecine jealousy and prejudices--and the Force needed someone who had none of those preconceptions to take a trip from one side of the galaxy to the other so as to see the whole as much as the parts of it. You know, the forest and the trees. I draw all of this into the definition of parsec which originated with a point of view from Earth. And from this view, Kenobi's disbelieving grimace in response to Solo's line is a natural one from a Jedi of that parochial period and training.

As I said earlier, somewhat flippantly to Tim Blaes, I do think this is a case of both we and I rather than either one or the other. As much as I think that it's Han's "idea" on Endor that breaks the total impasse, I do know that without Luke's distracting presence on the

Death Star and Lando's delaying tactics in space, Solo would not have had the time to find the key to the door--within himself. And I also applaud Luke's progress into individuation. I am a firm believer in team effort, but--unlike other creatures which may be hitched together and asked to pull in one direction--people must know their individual skills and strengths before adding them to the whole. (Check out Dickson's Dorsai: each man in a unit must understand the military necessity and risks of any maneuver beforehand--or he/she may veto the entirety.) Problem here is that I think Luke so far is working from a lack of knowledge. He's going on instinct (don't worry: I know Han was doing the same in ANH) when he could work from knowledge (which "a Jedi uses the Force for" according to Yoda).

In its own way, this is another case of Han and Luke exchanging positions in the dramatic structure of the story. Han, so much the "solo man" in the beginning, is now the joiner. To reuse the analogy, he's a tree who has been outside the forest, seen for himself what value it gives him--as well as what he has to offer for the better of the totality. Luke, first a seedling protected (maybe even overprotected) by the forest, is now seeing it as something separate from himself. And he may justifiably be feeling very much alone.

Oh, yes, re the color of Mr. Ford's hair or Mr. Solo's--take your pick. I opine that it's basically what the actor says it is. Brown. It does, however, have a tendency to go very light when he's been working in the Tunisian (or American) desert for several weeks or when he's standing in direct sunlight as on Endor. Natural enough. The color of Mr. Hamill's hair (or Mr. Skywalker's) is more interesting. It does indeed go from that desert-blond to a darker brown. I understand (but do not necessarily support) the theory that this can mean his spirit and soul have taken a similarly dark turn. I find it more interesting that we now have two dark-haired heroes, either of which can be the ultimate good guy. I like dark-haired people--being one myself. I don't care for Siegfried much at all or the idea that only



blond, blue-eyed men get to be heroes.

As a matter of fact, I think Lucas may be reflecting a recent trend in science fiction literature, one which reacts against the preponderance of WASP-ish "supermen" in the past. For instance, in Katherine Kurtz' Deryni Chronicles the magic folk who despoiled entire kingdoms were blond and the heroic human kings had black hair and gray eyes, much like Tolkien's elves when you think about it. Also, in C. J. Cherryh's Morgaine trilogy, Vanye (point of view character) is of a tribe smallish and dark (though he himself is taller, lighter due to his mother's tribe) and considers--rightfully, according to his people's history--that willowy blonds with gray eyes are deadly, depraved, and evil.

I think I'll use that word to segue into Jeanine Hennig's invitation to debate. As one reviewer said, only the English (specifically Sir Alec Guinness) can make "evil" sound so--well, evil!

What an excellent article! Well written--by which I mean clearly communicative as well as fun--and just the right length, it is a good beginning survey to the project (and I hope Jeanine does write more). I enjoyed the juxtaposition of fan assumption and speculation with what little is actually said in the films (or can be garnered from secondary sources).

My main quibble. According to the SW novelization, the Republic fell to internal corruption--not the Jedi. And I do not see that they are necessarily one and the same (indeed, Hennig very clearly argues that they were not). And since I think the fall of the Republic was within Kenobi's lifetime (the Senate still possessing a restraining power up to the beginning to ANH) and Vader has to have come into existence at the same time as or after Luke's conception (if it was natural--perhaps a literal seduction?), I still think the actions of one man (Vader) rang a death knell for the Republic.

Actually, in a quick reread, I find I've already talked all about the Jedi and what I think they are and their Force is. They are individuals who have given their lives and work to others. I also think the aver-

age Jedi is of the light side. The worst are of the dark only. The best have learned all about their darkness and control it with the light. That's where the power goes. Because I feel strongly that a "good" Jedi does not use the Force; it uses him and he allows it because he is dedicated to life and knows through his awareness in the Force that life and death are at the best of times in a balanced equation for growth.

I would draw into this discussion Yoda's apparently conflicting reasons for not training Luke. "He's too old!" Okay, he's passed that magical age when children can do because they believe. ("I don't believe it!" "That is why you fail.") "He's not ready." Wait a minute! That implies he's too young, that he hasn't grown or learned enough. But if he's too old, how can that be? Well, look at his upbringing. His aunt and uncle were, at best, cool and restrictive without explanation. His "friends" gave him a most uncomplimentary nickname. Then he meets Kenobi and suddenly learns he's got a noble heritage and has inherited power. And that's where the problem begins.

One of my favorite aspects in science fiction is the growth of parapsychology in humans. Anne McCaffrey, in TO RIDE PEGASUS, as well as her dragon books, has posited that like children we must be leashed with love.

Leashed with love. Luke has, unfortunately, not learned that in childhood, the best time for the lessons, and isn't ready for Yoda's introduction into greater understanding and power. Recall Hitler's maxim: give me a child until it is five and it's mine for the rest of its life. Kenobi dies before gaining much closeness with the boy; and yet Yoda recognizes there is some restraining bond. "Yes. To Obi-Wan you listen." But Luke rejects Kenobi's advice. Luke loved/loves Leia. But his initial romantic view of her must give way to brotherly love. And in that confusion, he rejects her advice to run away from Endor, which might have been a good idea--draw Vader in pursuit of him and the Emperor would have been robbed of his right hand, not to mention potentially being infuriated to a point of lacking control of the

Endor/Death Star situation, which would have been to the Alliance's advantage on all fronts. Luke shows brotherly affection for Han and Chewie--while at the same time displaying a dislike of Han's breezy confidence, again natural in the face of his own upbringing which might lead to serious lack of confidence--and though I can't say he actively rejects any advice from Han, actually accepting the "Be careful" in a very favorable light, that's more from the fact that Solo doesn't offer any advice.

What about other Jedi? Kenobi appears to be controlled by the concerns of a gentleman and a knight. Yoda is so in command of himself that he rarely takes personal action--the raising of Luke's ship (free choice, again, to leave if he wants) being the sole exception. On the other hand, I recall that one of Leia's lines to Tarkin was "I might have expected to find you holding Vader's leash." When you consider the resemblance (including blue zappies) of the Force to electrical energy, the idea that Vader would have a governor (a controlling device) is very logical. And I note that the chain holding Vader's cloak at the throat is exactly that, a chain, a collar. But restraining a forceful being by sheer force seems very risky when at the slightest loosening of the hold, that being will most likely leap forward to freedom. Lastly (groan away!) Han Solo is leashed by Leia's love: first staying with the Alliance without official ties and then by committing himself to the degree of taking a command. And as I said before, the moment in which he can speak of his love to her, he gets his great "idea"--the idea that works and makes the whole battle go to "our" side.

Just a question inspired by watching the trilogy in its rerelease after reading Brin's article of a couple of issues ago: Kenobi and Yoda are always telling Luke to trust his feelings, to go with the Force. How come on Dagobah in ROTJ Kenobi tells Luke to bury his feelings? By doing so, Kenobi further hampers whatever loving influence Leia might have had on Luke, and he sets him up for Vader's probing: don't think about, don't think about, don't think about..."Sister! So you

have a twin sister!" Just a question and a problem in dealing with the Jedi: How many people are telling the truth? How many bad guys are not lying?

## Belief

B. J. Evans  
2039 Mannering Avenue  
Vancouver, BC, Canada

April 28, 1985

Hi! Since I'm hoping to make the deadline, I'm not going to try to LoC the contents of SE#7. As usual, SE#6 and #7 had so much that was interesting and thought-provoking, I really wouldn't know where to begin.

The letters are getting better all the time and my own letter in SE#6 seems to have been received far better than I had hoped--at least so far. Nobody's blasted me for voicing my opinion anyway.

Thanks to Judi Grove for her

article on Harrison Ford. All those lucky people in Philadelphia and the surrounding area! Wish HF would make a movie here in Vancouver! Tom Selleck came here to do RUNAWAY and next week Sylvester Stallone begins filming part of ROCKY IV right next to where I work.

I'd like to thank Tim Blaes for distinguishing between a Force user and a Force sensitive. I think we're more or less in agreement concerning Han Solo. It seems we also share the same warped sense of humor and have similar tastes in movies.

Concerning the Force, there is something bothering me. Yoda told Luke he failed to lift the x-wing from the lake because he did not believe. Does a person's ability to control the Force depend on how strongly he believes in it? If it does, has does this affect someone who uses it unconsciously--a sensitive perhaps--especially if he adamantly professes to be a non-believer?

Rose Arnold: Perhaps SW genetics are different, but I still don't accept the twin thing. I really believe Luke should have had a chance to romance the princess and she

should have had the chance to turn him down. Besides, they don't even look the same age, and I don't think that being raised on different planets has any bearing on that. Sorry, Marlene Karkoska.

I'd like to say thanks to you, Cheree, for keeping up with SOUTHERN ENCLAVE. I really enjoy reading what others have to think about the SW universe. I'm always learning something new or finding an explanation for something that makes more sense than anything I could come up with.

I'll close now and wait for SE #8. By the way, for anyone who is interested, as I write this, there is a three-year-old colt named Skywalker at Churchill Downs in Louisville, Kentucky, waiting to run in the Kentucky Derby on May 4th. Skywalker was named after everyone's favorite Jedi Knight, and he is my choice to win the Derby. ((Ed's note: Alas, Spend A Buck sort of ran away with the show there. Maybe he'll do better in the Preakness and/or the Belmont.))

Maybe after I mail this I'll drop by the local movie theater and see the re-release of ROTJ. Until later, fly free!

## THE FAR SIDE



Disaster befalls Professor Schnabel's cleaning lady when she mistakes his time machine for a new dryer.



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Mark Hamill zine. "Roommates" by Kim Gianna. Luke's parentage is the type laughed at in "B" movies, as he soon finds out! "Hamillquest" by Mary Soderstrom. Elfquest was never like this! Art by Davenport, Burnside, McPherson, Jenni. Cover by J. R. Dunster. \$6.00 FC. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

SOUTHERN KNIGHTS, a new SW zine, contains "Command Performance" by Liz Sharpe, "Story of an Unsung Rebel" by Sharane McCurry, "The Gift" by Susan Hall, "All the Sweet Things" by L. A. Carr, "Endless Night" by Joan Shumsky, a new story from Down Under by Carolyn Golledge and even more! Work by Cargill, Virgil, Jenni, Dani, Sansom, Carole Regine, Danaline Bryant, Rosenthal, Nussman, SMAP, etc. Price is \$12.50 first class. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

SYNDICATED IMAGES is a media zine, first published in Jan. '85. In #1: GALACTICA, ST, SW, UFO, THE PROFESSIONALS, BLAKE'S 7. Fiction by Jenson, Heston, Adamson, Brock, Sterling. #2: SW, ST, STINGRAY, ALIEN, PROFESSIONALS. Fiction by Brock, Heston, Sterling. #3: SW, KNIGHT RIDER, GALACTICA, BLAKE'S 7, CAPTAIN SCARLETT. Fiction by Jenson, Heston, Adamson. #4: SW/JEDI, ROAD WARRIOR/MAD MAX 2, PROFESSIONALS, UFO. Fiction by Heston, Jenson, Conrad. All issues illoed by Adamson & Adamson. #1 out in Jan. '85, zine is approximately bimonthly--#4 out July '85. The emphasis is on action and adventure. Each ish is A4, 50pp, reduced, offset or Canon copy. Price, incl. of airmail: to USA: US\$7. To UK: £5. Other countries, please send SAE and 2 IRC's for flyers. IMO's; no checks please. Add \$1 to your total order to cover conversion charges--make IMO's payable to JJ Adamson. Send to: THE ENTROPY EXPRESS, PO BOX 270, BRIGHTON, SOUTH AUSTRALIA 5048.

THE OLD REPUBLIC READER. Quarterly, 20 pp, comp-typed, short illoed SW fic., poetry, toons, comics, articles. TORR is available for \$1.75/issue or \$6/4 from Suzy Sansom, 376 Granada Drive, So. San Francisco, CA 94080. Editor is seeking filler art submissions--please help.

THE PRINCESS TAPES, a SW/Princess Leia-oriented fanzine is now available from Krystarion Press for the cover price of \$7.00. Contains 5 stories including 3 pre-SW tales from Leia's background, 3 articles, two poems, two art portfolios, our infamous "unclassifieds", and much more. TPT also features a color cover by Connie Faddis. Send SASE or SASP for mailing information. Sorry about that, but it varies too much for one price to cover all. Send to Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE PRINCESS TAPES: THE PROLOGUE is still available for \$1.50 cover price, \$2.50 fc mail. If ordered together with TPT, send SASE or SASP for mailing costs. Send to Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

THE WOOKIEE COMMODORE #1: Nominee for the 1984 "FAN #\*e&(% Award". Fiction, articles and poetry by Ripley, Peed, Thomas, Martz, Rogan, Saye and others. Art by River, Peed, Fregni, Carleton and others. Cover by Karen River. \$12.50, first class mail, \$10.00 in person. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

THE WOOKIEE COMMODORE #2: Dedicated to all of you who thought we'd learned our lesson: Here we go again! Fiction by Golledge, Ripley, Cope, Martz and others; art by Lybarger, River, Charvat, Peed, Dani, Bryant, and others; plus poetry, articles, puzzles and Something to Offend Absolutely Everyone! 208 pages, perfect bound. \$13.50 in person. For postage, add \$3.50 first class, or \$1.00 book rate. Double D Press, Dr. Mary Urhausen, 42 Three Mile Road, Racine, WI 53402.

UNIVERSAL TRANSLATOR is a quarterly newsletter listing available, proposed, and international zines for all media fandoms in a convenient, "see-at-a-glance" format. Also includes reviews, con info, and other items of interest to fandom. \$2.75 per iss. (\$3.75 overseas); subscriptions are available for up to two issues--\$5.50 (\$7.50 overseas). Make checks payable to Susan J. Bridges, 200 West 79th St. 14H, New York, NY

10024. Editors, ads are free and we are looking for yours!

VHF-THE COMPLETE BOOK OF LYRICS. All the lyrics to all of Martie Benedict's songs celebrating the many film roles of Harrison Ford. Art by Wanda Lybarger and Carlotta Vaughan. A must for fans of Martie's songs! \$12.00 fc. Martie Benedict, Box 89 Eckert, CO 81418-0089.

WELL OF THE SOULS #4: "An Eye for an Eye" by Tammy Monfette. Indy and Belloq are drawn to a mysterious jungle city for the legendary jewels it is said to hold. What they find there is more than they bargained for... or could conceive of in their wildest dreams--or worst nightmares. "The Exhibit" by Carolyn Sappe'. A handsome archaeologist and his beautiful assistant try to retrieve the Ark of the Covenant from its hiding place. If you think you've heard it before, you're wrong--because this archaeologist's name is Marcus B. Jones and this is today! "As Time Goes By", by Jeannie Webster and Sally Smith. A few small incidents from the life and times of Dr. and Mrs. Jones, from 1939 to 1983. Sometimes funny, sometimes serious, but always containing more in-jokes than you can imagine! And more: stories, non-fiction, filks, poems, puzzles, and of course the famous WOTS-style cartoons. Cover by Martynn, art by Cargill, Fint, Kreuz, and Truax. \$6.00 FC from Sally Smith, 38725 Lexington St. #247, Fremont, CA 94536. Xeroxes of #1-3 are available. SASE.

## Coming

A TREMOR IN THE FORCE #3. Yes, another issue is in the works! We have already accepted a full-length novella from Carolyn Golledge, shorter stories from Marcia Brin, Michelle Malkin, Jacqueline Taero and Robin White, and more of Martie Benedict's filks. We will also feature a special SF art portfolio by Steven Fox. We also hope to have work by Patricia D'Orazio, Ann Wortham, and other top favorites, as well as art by the top artists in fandom! If interested in contributing,

please SASE Cheree Cargill, 457 Meadowhill Drive, Garland, TX 75043.

ALL THAT JAZZ--the first and possibly only all A-Team zine around! #1--Fiction so far by Garrett, Smithline, Habel. Art so far by Larimer. Submissions now being sought and accepted. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

THE BARON OF BESPIN -- Wanted: Contributions to a zine for discriminating adults who understand what it feels like to be caught between a rock and a hard place. We LIKE Lando Calrissian. We appreciate his position. Wanted: short stories, art, poetry, articles, comment, about the Baron, his life, his responsibilities, his place in the SW galaxy and the Alliance. Publishing aims: digest-size zine, Kodak-copied, max 64 pages reduced, pubdate depends on what we get from you. SASE Susan Matthews/Lack Tablecloth FanAc, Ninja Press, 2330 Federal Ave. East, Seattle, WA 98102.

CHOICE PARTS -- a new Harrison Ford zine, just slightly more on the adult side. Looking for very high quality material featuring any of HF's characters. Emphasis will be on story quality and, though stories won't be turned down because of sexual content, we don't want hard x-rated stuff either. Editor's discretion and stories will be judged individually. Again, the emphasis is on QUALITY. If interested in contributing, SASE Cheree Cargill, 457 Meadowhill, Garland, TX 75043.

CIRCLE OF LIGHT #3. Now soliciting contributions for this SW zine, due out in 1986. All interested parties please contact Jumeau Press at 2720 Exuma Road, West Palm Beach, FL 33406.

ECHO SEVEN #1. Who are the Bothans and why did so many of them die in the course of obtaining and transmitting information about the new Death Star? Why is Han Solo such a klutz? Did he ever really regain his eyesight? Did Luke Skywalker truly confront the Dark Side and emerge victorious? Or was his sole mission to turn his father back to the light? Is Leia Organa really the "other Skywalker"? Is the "other Sky-

walker" the same person as the "other hope"? These questions and many more won't be answered in ECHO SEVEN, but we did get your attention! ECHO SEVEN (1?) features fiction by Jeffords, Wortham, Tennison with and without Stevens, Agel, and more (including Ye Ed). Filks and poetry by Taero, Jenni, Carr, White, Caviness, and more. Art and games by Boll, Sansom, Lybarger, Eluki, Vandiver, Erwin and more. \$5.00 and SASE will reserve a copy for your collection. Seitsyn Press, c/o Darla Doxstater, PO Box 1704, Pagosa Springs, CO 81147.

ECLECTIC--a new multi-media zine is now open for submissions from all fandoms. We will probably concentrate on STAR WARS and STAR TREK, since they have the largest following in media fandom, but all other fandoms, as well as original SF and fantasy creations are welcome, including comix. Our emphasis will be on quality (we intend to do this thing up right with excellent layout and printing), but we are willing to work with submissions that show promise. Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

JUST A COUPLA JOKERS. The first all SIMON & SIMON zine (that we know of!) is looking for submissions of fiction, poetry, filks and art, as well as interested parties in such a zine. Aiming for a Christmas '85 printing, we already have work by Jeffords, Carr and Hall with promises for more. Submissions and SASE's (no money at this time, please!) to Jumeau Press, 2720 Exuma Road, West Palm Beach, FL 33406.

JUST DESERTS is an all RAT PAT-EOL zine and already contains: "The Nightmare Raid" by Allen Quale, "The Need for Faith Raid" by Linda Knights, "The Mirror Twin Raid" by Diane Farnsworth and more stories in the works by L. A. Carr, Susan Hall, Susanne McGhin, Rachel Carico, Ann Wortham and others. Submissions are respectfully begged for. \$5.00 and SASE to reserve or just send a SASE for a detailed flyer. Ann Wortham, 1402 Allison Ave., Altamonte Springs, FL 32701.

LEGENDS OF LIGHT. As of February 1985 there will not be a

third issue of LoL such as issues one and two. The major deterrents are increased job demands and limited financial resources for the editors. However, we are planning to publish the sequel to Susan Voll's "Forerunner" (LoL #1) in Spring 1986. Included with this mini-issue will be additional contributions, including short stories, poems, filks, artwork, LoC's for issue #2 and filler material. A firm limit will be imposed on the number of pages in this third issue. Contributions will not be accepted until September 1, 1985. Please watch for future notices in the ad sections of zine for details. Thanks to everyone for their support of LoL! Rebecca Walker & Susan Voll, editors.

NOT JUST LUKE. A new fanzine in the making! And it's just for Mark! Okay, Hamill fans, now is the time to show your stuff. The time has come for all Mark Hamill fans to show Mark just how much we appreciate his talents. To let him know, he's NOT JUST LUKE! Artwork, poetry, open letters and stories are now being accepted for this special zine. The subject is MARK and all his OTHER portrayals, NOT JUST LUKE! In fact, though Luke may be strong with the Force, very little of him will be allowed in. So, put your thinking caps on! There's so much more to Mark! Remember, he's NOT JUST LUKE! SASE Kelly Francois, 1749 Bainbridge St. #2, LaCrosse, WI 54603.

ONE FROM THE HEART--A proposed one-shot zine dealing with all the characters Mark Hamill has portrayed on television, film and stage. We are currently seeking all types of submissions (open letters, filks, short stories, long stories, artwork). Ann Harvers and Lee Shenker, Co-Editors. Naughty Girls Press, 411-84th St., Brooklyn, NY 11209.

PERFECT FUSION, VOL. I, due Feb. 85, \$10.00 deposit & SASE--SW, SF. The first volume of this adult zine published by a former editor of Organia will contain 75% SW's and 25% SF material. Contributors include: Abelove, Alman, Blaes, Cargill, Denton, Drake, Faraci, Fetter, Hedge, Hennig, Kaplowitz, Knights, Lorenstein, Mathai, Malkin, Osman, Stasulis, Swan, Tennison

and many others. Age statement required. Beverly Lorenstein, Penn Wynn House #101, 2201 Bryn Mawr Ave., Philadelphia, PA 19131.

PERSPECTIVE--New and different kind of letterzine. State your views anonymously if you desire. Now accepting letters, articles, poetry, cartoons, and other filler. SASE for info. NOT A GRIPE ZINE! Black Unicorn Press, Kerri Smithline, 5001-14th Ave., Brooklyn, NY 11219.

POWER OF SPEECH--a new STAR TREK/media letterzine with NO CENSORSHIP and a primary commitment to fans; seeking essays, reviews, LOCs and art. Civilized controversy welcomed. Send SASE and \$1 to Sandra H. Necchi, 4509 Locust St., Philadelphia, PA 19139.

SIGNS OF WISDOM: A "Desert Seed" novel by Carol Mularski; planned for fall/winter 1985. Limited print run based on orders received. To reserve, send \$5.00 and SASE to The Unknown Press c/o Callahan, 6101 Seminole St., Berwyn Heights, MD 20740.

SHOOTING STAR #2--The original Mark Hamill zine! "Like an Unfinished Symphony" by Linda Knights. There is one Jedi left besides Luke, but the young Jedi's search leads to unusual circumstances. "Pilgrimage" by Lee Vibber. The Force seems to have deserted Luke after his victory over the Death Star...or has it? Art by Cargill, McPherson, Lane, Jenni and much more. Cover by Karen River! \$4.00 and SASE will reserve your copy. Due out for MediaWest. Galactic Winds Press, Jeanine Hennig, PO Box 166362, Irving, TX 75016.

SITH YEARBOOK -- An Imperial-oriented zine in the tradition of Imperial Entanglements. Writers include Bonder, Habel, Hines-Stroede, Necchi, Osman, Tennison/Stevens, Wilson, etc. Art by Bonder, Contessa, Habel, Hummel, Rosenthal, Stasulis, Van Riper. ARTISTS STILL NEEDED! \$3.00 and SASE; all monies will be put in a savings account until press time. Guaranteed refunds in case of Rebel snub-fighters ramming the bridge or other disasters. Susan W. Henderson, 40 Westminster Ave., Portland ME 04103. Contains material involving same-sex relationships (yes, Pielt and

Serzho are back, better than ever). Due for MediaWest V.

SOUTHERN LIGHTS, a new multi-media zine, will be available in September, 1985. Stories include: "Hogtown Hustle" (MV) by Diane Farnsworth, "Adventurer for Hire" (IJ) by Cargill and Virgil, "Unconventional Procedure" (TJH) by L. A. Carr, "The Lessons of History Raid" (RP) by Linda Knights, and five SIMON & SIMON stories! SWARS, SC&MK, ST, W&W, BR and other universes also featured. Work by Lybarger, Jenni, Dani, Sansom, Taero, Rosenthal, Otten, Hall, Webster, Adolf, Smith, Colledge, Bartlett and others. Special S&S art portfolio by Laura Virgil and an "Anything Goes" portfolio by various artists. Issue #2 is half full but submissions are still open. \$5.00 & SASE to reserve a copy. Ann Wortham, 1402 Allison Avenue, Altamonte Springs, FL 32701.

THE COMPLETE ZEEK--the entire collection of stories by Anne Elizabeth Zeek (except for the "Circle of Fire" stories, separately collected). Stories in the universes of SW, Blade Runner, Indiana Jones, Remington Steele, Draculal--plus Trek stories published pseudonomously and long out of print. To be printed in two volumes, the first volume due at More Eastly. To reserve, send \$5 and SASE to Pat Nussman, 2J Breezy Tree Court, Timonium, MD 21093.

THE LEADING EDGE is a SF and F zine that features new and old writers and artists. Material for TLE #6 and 7 include stories, poetry, art and articles. If you are interested in submitting or subscribing to TLE, please contact: The Leading Edge, c/o Marion K. Smith, JKHB Rm. #3163, Brigham Young University, Provo, UT 84602.

THE MILLENNIUM FALCON CASEBOOK is a thematic one-shot seeking contribs; SASE for guidelines. BRIGHTSTAR IN GLORY, the only mainline Brightstar Universe novel will take the Lucas/Brightstar cast through their analog of ROTJ; written by Christine Jeffords, planned for May '85 debut, and now accepting SASEs. Phantom Press, Christine Jeffords, 630 Bloomfield Ave., Verona, NJ 07044.

THE MONOCLE is a fanzine dedicated to the fantasy TV series WIZARDS AND WARRIORS. Now accepting checks for deposit of \$5.00 plus a SASE which will reserve your copy. Checks should be addressed to Mel L. Gifford. They will not be cashed until I go to press which should be about Jan. 85. Send money to Camarand Press, c/o Mel L. Gifford, 355 East 400 North, Provo, UT 84601.

THE PRINCESS TAPES #2 is open for submissions. Writers needed desperately! Sole, single editor looking for one or more up-and-coming writers (or even more established ones) in media fandom. Object: stories to fulfill THE PRINCESS TAPES backgrounds and personalities for TPT, including Han Solo, Luke Skywalker (childhood), Obi-Wan Kenobi, Wedge Antilles, Chewbacca, etc. Sole editor also needs editorial help (firm but fair) on her own literary efforts. All who participate will be given full credit, a free zine, and much gratitude (as well as hopefully ego-boc from the fans). Write for details. Krystarion Press, c/o J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

VERTIGO (formerly THING) is in need of contributions for its first issue (a really unique situation, huh?). We accept just about all media, and prefer stories with an off-the-wall slant. Real psychotic stuff. Cross-universe stories, What-I stories, parodies, humor, Twilight Zone-type twist endings unusual angles, that sort of thing. We also need articles reviews of just about any sort and artists. We will consider stories of just about any length but we're not inclined to do continued pieces. VERTIGO will be about 200 pages, unreduced with an estimated price of \$5.00 plus postage, or less as we are aiming at the cheapest zine in town. Send contributions to VERTIGO, c/o Tim Blaes, Route 6, Box 294, Hendersonville, NC 28739. To reserve your copy, send a SASE to: Susan Kimzey, PO Box 875, Greer, SC 2965. Remember, if Weird has a name it must be VERTIGO!

WELL OF THE SOULS #5. Available sometime next summer, full more short stories, cartoon and featuring a full-length



novel, "Tinseltown" by Roberta Rogow. Indy, Willie and Shorty return to America and fall in with evil companions--like William Randolph Hearst, David Niven, Katharine Hepburn, F. Scott Fitzgerald, Louis B. Mayer...not to mention the Chinese thugs who are out to get Indy and Shorty in revenge for Lac Che's son's death...and a natural disaster or two. You get the idea! I'm still looking for more submissions and am deperate for artists. Sally Smith, 38725 Lexington St. #247, Fremont, CA 94536.

Etc.

ANNOUNCEMENT FROM KRYSTARION PRESS: Help an editor complete her mailing lists. If anyone plans on purchasing THE PRINCESS TAPES and already possessed a copy of TPT: THE PROLOGUE, when sending in the order incideate which number of THE PROLOGUE you have. This will be greatly appreciated with mucho thanks by the editor of both the above zines. Also that will allow said editor to match the numbers of both zines for each fan who orders them. Thanks. J. A. Low, 2500 Fontaine Rd., Greensboro, NC 27407.

ATTENTION TEXAS SW/LUCAS FANS! The Texas Rebel Alliance and Archaeological Society (TRAAS) is forming to fight the tyranny of the forgotten fen! TRAAS will be a statewide network to spread news & information about the SW/Lucasfilms projects, promote, aide, and prepare programming & exhibits for local cons, and organize parties and special projects. For further information, SASE C. E. Cooper, PO Box 66244, Houston, TX 77266.

BACK ISSUES OF SF MAGAZINES (Starlog, Fantastic Films, etc.) 1978-1981. Also SW toys & cards; paperbacks on SW, ST, Battlestar Galactica, etc. for sale. Or will trade for SW, SW, Doctor Who zines, DW novels and other DW and Tom Baker items. Please send SASE for list. Gayle Johnson, Rt. 4, Box 64, Chatsworth, GA 30705.

BUTTONS MADE TO ORDER. Legal size SASE for catalog. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

FORD FANS--We're making progress in having a star put down on the "Walk of Fame" in Hollywood for Harrison Ford, but we still need your help! The Star Fund now stands at \$1,626.00, of the \$3000 required. This is the fans' way of saying "Thanks" for the many hours of pleasure Mr. Ford has given us! All contributors will have their name put on a scroll which will be presented to Harrison. Strict records are kept of contributions and passed along to Mr. Ford's secretary for their records. Also collecting letters from fans stating why they feel Mr. Ford deserves his own star that will be relayed to the nominating committee. Any and all contributions are appreciated. Please note new address: Ruth Scott, PO Box 694, San Bruno, CA 94066.

GEORGE LUCAS APPRECIATION AND ADMIRATION SOCIETY. Dedicated to George and George alone, the GLAAS is merely an attempt to bring together those who truly appreciate all that George has done for us. The GLAAS, unfortunately, is in no way related to Lucasfilm Ltd. and its properties and therefore relies totally on YOU, the appreciative and admiring member for the contents of its quarterly newsletter. The newsletter will be a place for all to voice their opinion, react to another's opinion, display artwork, comics and the like. Yet, in no way will it be a place for digression to a level of gossip and smut. George had done so much for us. Let's all appreciate him together. One year membership: \$5.00 (\$8.00 overseas). Write to: GLAAS, c/o Kelly Francois, 1749 Bainbridge Street #2, LaCrosse, WI 54603.

I AM LOOKING to buy the following zines: SOUTHERN ENCLAVE #1-2, FAR REALMS #1-2, GUARDIAN #1-3, SKYWALKER #1-4, and A TREMOR IN THE FORCE #1. If anyone can help, please write to me. Lisa Thomas, 7606 Lady St., Charleston, SC 29418.

I AM OFFERING fair, honest zine reviews in return for free or postage-only copies. Will accept defective copies and will provide copy of review before publication. Am also offering experienced, complete proof-reading in return for contrib copy. Sandra Necchi, 4509

Locust St., Philadelphia, PA 19139.

I AM WISHING TO BUY STAR WARS zines. If you have any you are willing to sell, please send price you are asking, title and condition to Sheryl Herrly, 2330 North Evergreen, Phoenix, AZ 85006.

"I'M STILL PLAYING CATCH-UP!" An out of print reproduction service. The following zines are available by editorial permission: CROSSED SABERS, DOCKING BAY, FACETS, MOS EISLEY CHRONICLE, ARCHAEOLOGY 101, EMPIRE REVIEW, FAR REALMS, MILLENNIUM. Editors inquiries welcomed. SASE for flyer. De-Van Press, 1108 Pepper Dr., Madisonville, KY 42431.

LOOKING FOR OUT-OF-PRINT ZINES? Terminal poverty is forcing me to sell a large part of my gigantic zine collection. Separate lists for Star Trek and Star Wars zines/memorabilia. Send SASE (40¢) for both lists) to R. Magda, 834 W. Lakeside, Chicago, IL 60640.

MIAMI VICE Stationery for sale. Original art by Suzy Sansom. 25 sheets in assorted colors only \$5 post paid. Also available: Indiana Jones, SW. Please SASE for flyer. Available from Suzy Sansom, 376 Granada Dr., So. San Francisco, CA 94080.

MORE EASTLY CON--a science fiction convention, will be held Aug. 30-Sept. 2, 1985, at the Sheraton LaGuardia Hotel in New York City. Memberships are \$17.50 through 11/30/84; \$22.00 through 3/31/85; \$26.00 thereafter. Send 3 SASE's with memberships. Limited table space; tables are \$15.00 (whole) or \$7.50 (half) and do not include a membership. Program suggestions welcomed. Make checks payable to More Eastly Associates and write to Devra Langsam, 627 E. 8th St., Brooklyn, NY 11218.

NEEDED: all of the British SW comics that feature the "Raiders of the Void!" plot (Goodwin story, Golden art). Will borrow and return or buy for \$1.00 each. 50¢ all other British SW comics. Write Tim Blaes, Route 6, Box 294, Hendersonville, NC 28739.

SALE--includes zines (SW and ST), posters, Japanese photo

magazines, comics, Remington Steele photos, artwork, lobby card sets, and more other miscellaneous junkie than you can shake a lightsabre at! For list, SASE Pat Nussman, 2 J Breezy Tree Court, Timonium, MD 21093.

STAR TREK SLIDES--Set of 20 for \$10. All episodes, all characters. Full sets only, assembled to order. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

#### VHF

Harrison Ford--inspired songs by Martie Benedict. Tapes featuring Han, Indy, Kenny, Rick, Tommy and others. New WITNESS tape coming soon! SASE Martie Benedict, Box 89, Eckert, CO 81418-0089.

WANTED: Copies of "Falcon's Flight" #2, 4, 5 & 6. Willing to pay a reasonable amount for them. I hope someone can help me in SW zine world. Want to complete my set. Fran Husejinovic, 1722 Decatur St., Ridgewood, NY 11385.

WANTED: Good copies of the SW and TESB radio shows. Sally Smith, 38725 Lexington St. #247, Fremont, CA 94536.

WANTED: for ROSTIRASA's clippings/articles files: ST and DR. WHO clippings and/or articles wanted from across the country and from overseas. Good, readable copies are acceptable, though the originals are appreciated! Will trade for copies of articles of ST and DW that I have, or copies of articles from Raiders/TOD, Tom Selleck, Knight Rider/Hasselhoff, old Starsky and Hutch, the SW Saga/characters therefrom, and old series ST. SASE's are a must when inquiring on availability of certain articles and they are greatly appreciated otherwise! ROSTIRASA, De Ghysel, PO Box 24, East Rochester, NY 14445.

ZINE SALE--a variety of zines, mostly SW, many out of print, are available. For list, SASE Pat Nussman, 2 J Breezy Tree Court, Timonium, MD 21093.

ZINE SALE: Vintage STAR TREK collection, mainly from mid-70's such as "Spock Enslaved", "Kraith Collected", etc. SASE for price list to Sharon R. Saye, 124 Davis St., Apt. A, Bridgeport, WV 26330.

3-1/2 x 5 PHOTOS--Harrison Ford color photos from Letterman, Conversation, Graffiti, Dan August, Getting Straight. SASE for flyer. Also Dirk Benedict--20 color photos from the Alan Thicke Show. All photographs are clear and sharp! Excelent artist's reference. Other TV shows as well. SASE for price flyer. Black Unicorn Press, K. L. Smithline, 5001-14th Ave., Brooklyn, NY 11219.

#### CHANGE OF ADDRESS

Ruth Scott  
PO Box 694  
San Bruno, CA 94066

Roseann Magda  
834 W. Lakeside Place  
Chicago, IL 60640



## Southern Enclave

Cheree Cargill  
457 Meadowhill Dr.  
Garland, Texas 75043

First Class